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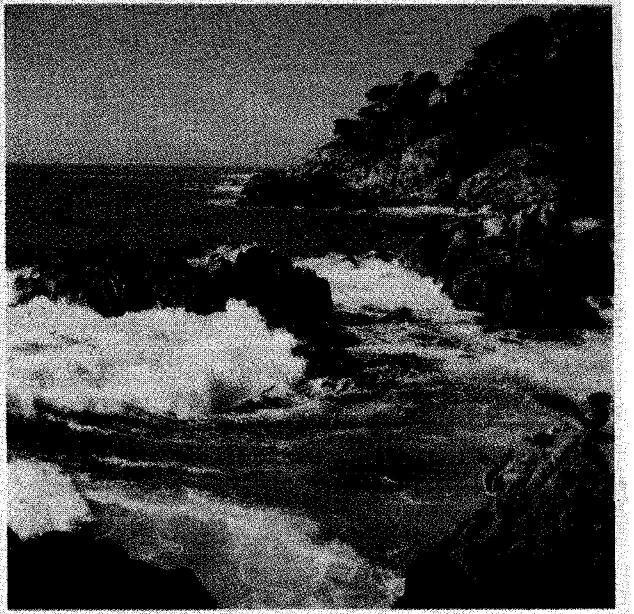

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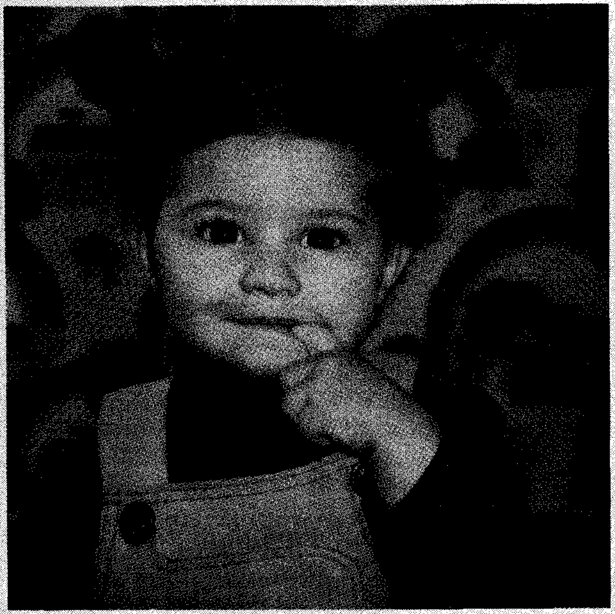

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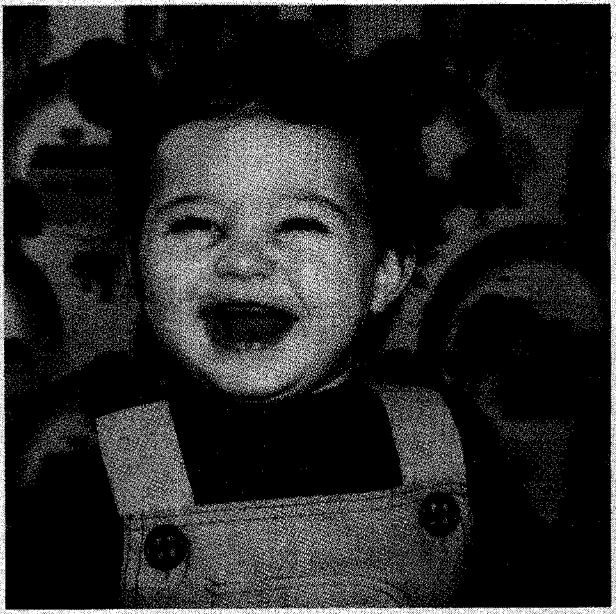

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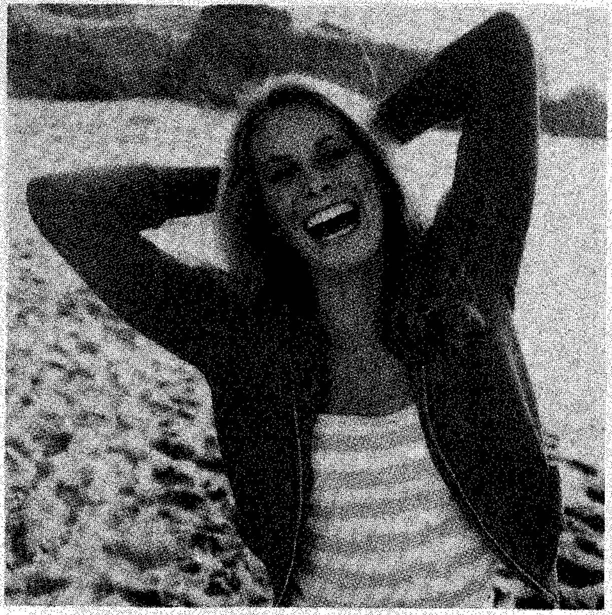

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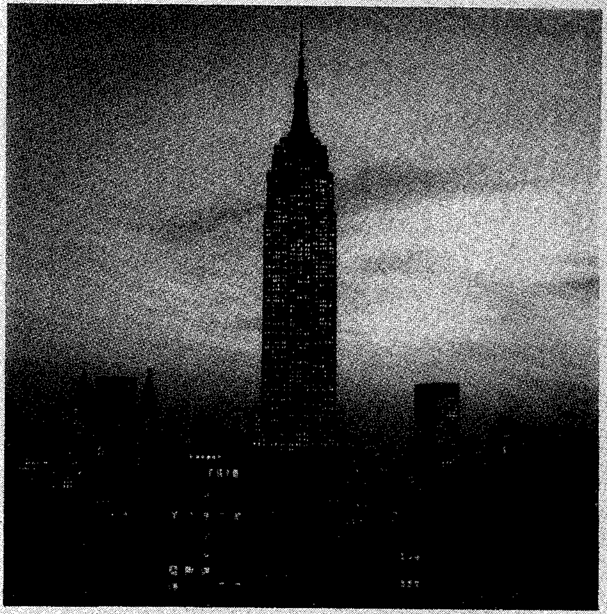

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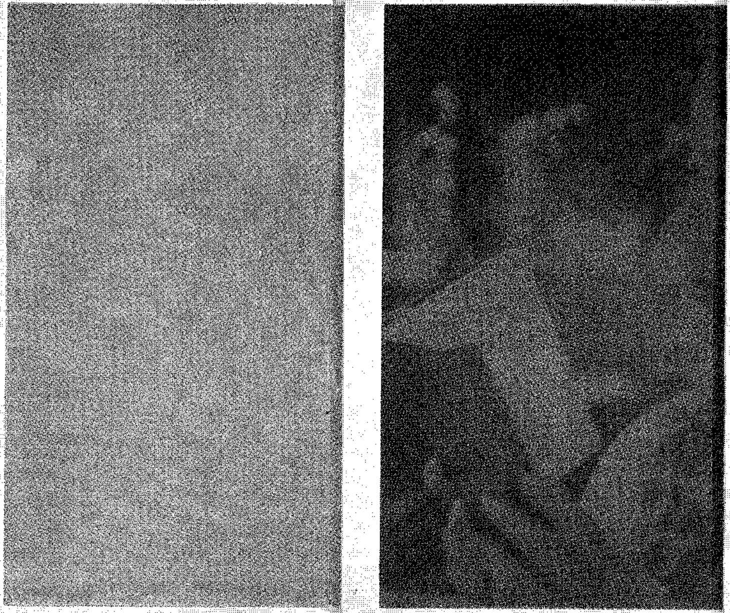

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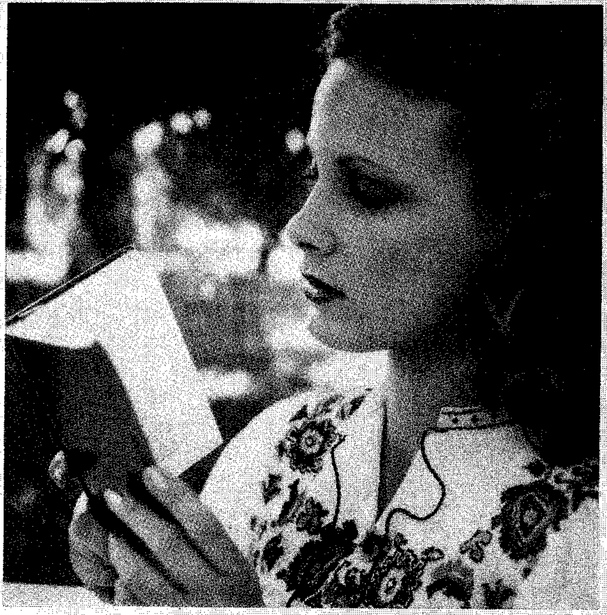

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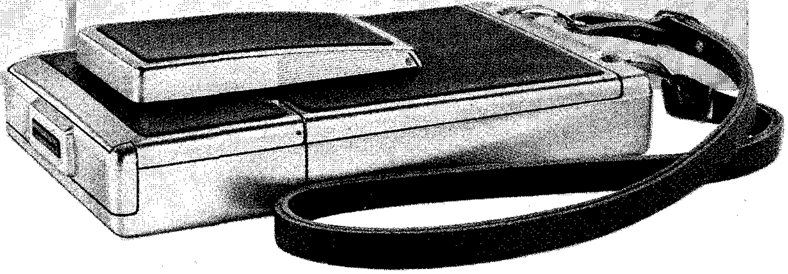

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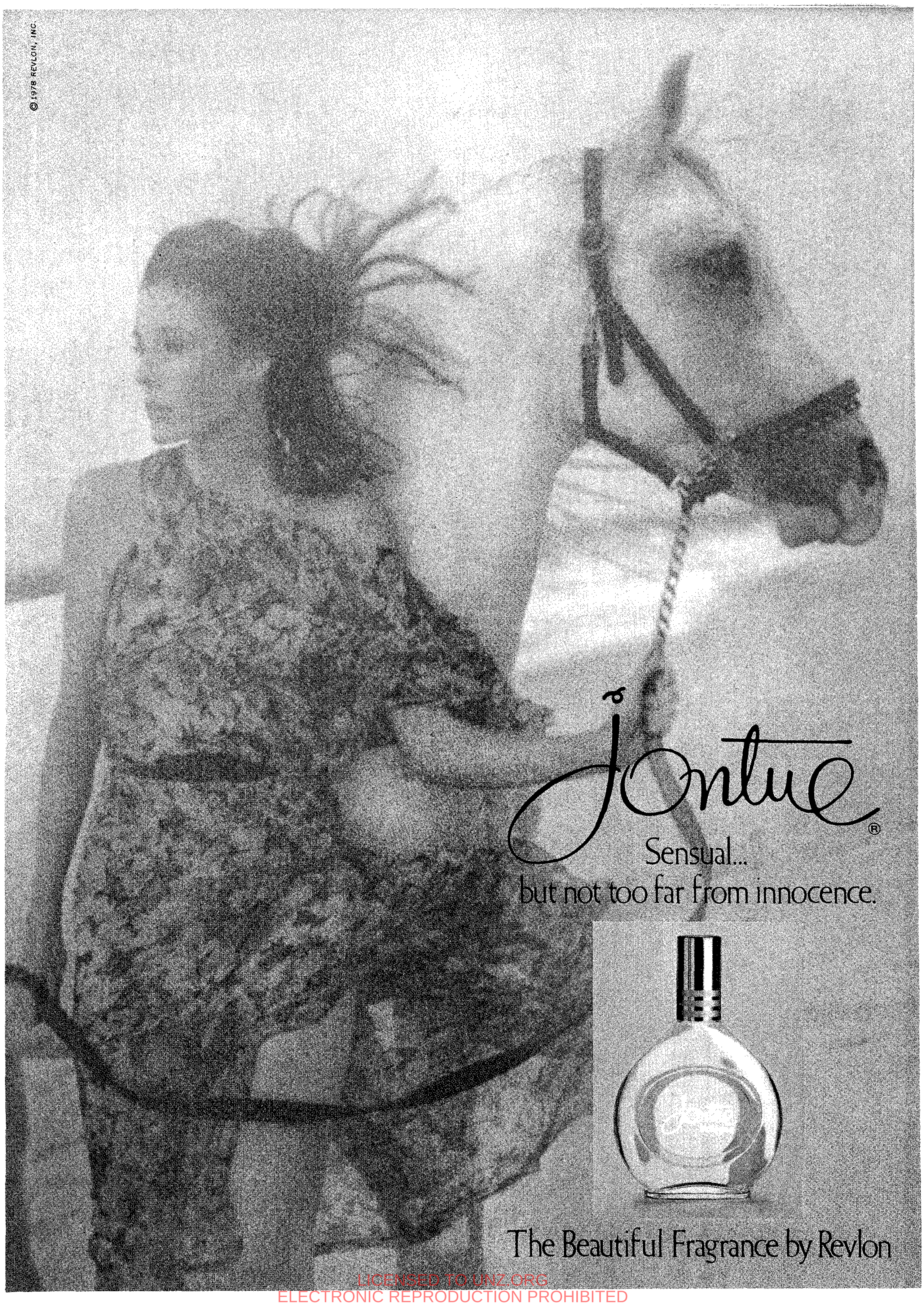
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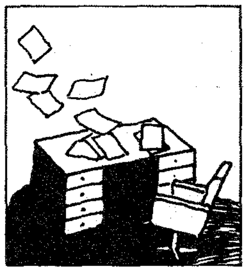
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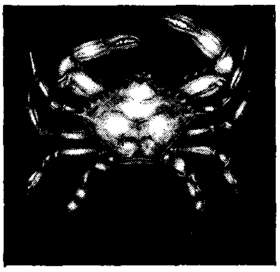
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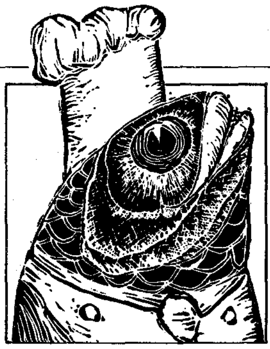
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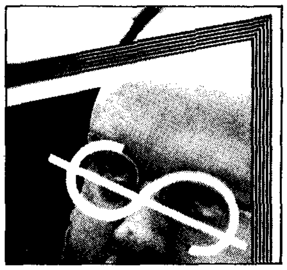
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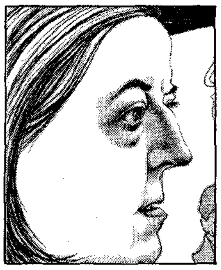
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The promise looked bright when Jimmy Carter was elected president: a Democrat outside the Washington Establishment, much of whose campaign had been directed *against* that Establishment. A whole generation of young, bright liberals, "underground" for eight dark years, came again into the sunlight. Many of the best and brightest went to Washington. Now, again, they are disillusioned.

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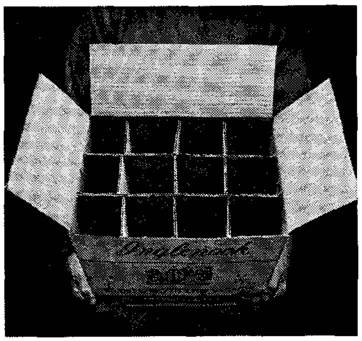

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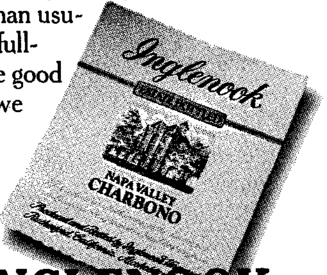

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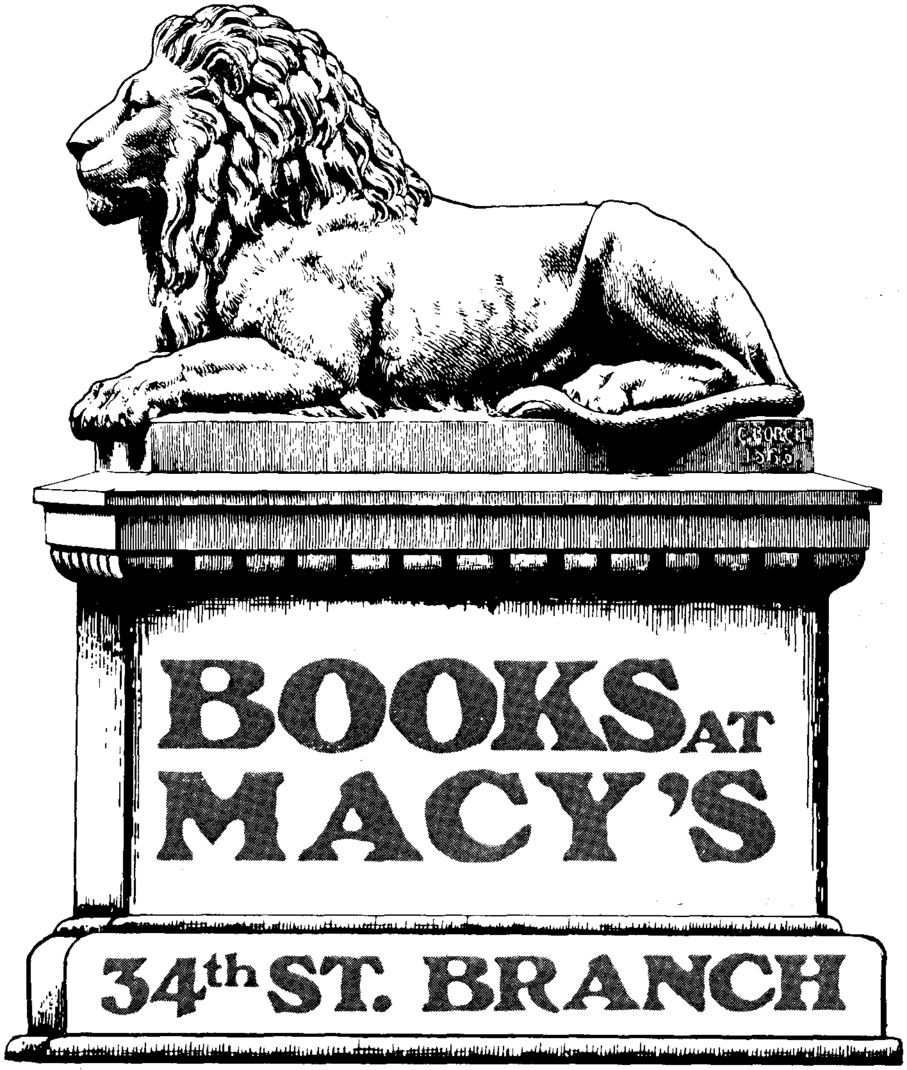

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# LETTERS

### Practical Advice

It was most enlightening to read "The Official Correspondence of Mr. Randy Cohen" in the March 20 issue. While I have been asked to reply to many of the letters that Mr. Cohen sent to the commissioner of education, I had no idea that he was also writing to so many other public officials.

Let me assure you that Mr. Cohen's ideas for education are always innovative, but, like his suggestion for a bar car on the subway, they are seldom thought to be practical by the powers that be. Consequently, it becomes my task to write a polite declination. The assignment becomes more difficult when Mr. Cohen also corresponds with his representatives in the State Legislature. Copies of the reply, attached to the original letter, must then be duplicated and sent to a variety of officials. The expense to the taxpayer for this TLC to Mr. Cohen is considerable, but of course there is always the chance that one of these days he will come up with the solution to discrimination, language barriers, and/or basic competency problems in the schools.

*Loretta J. Carney*
Albany, N.Y.

### I Can't Believe I Ate the Whole Thing

I thought that the best of the articles on "Loneliness" [March 20] was Elin Schoen's piece on eating Sara Lee cake.

But Ms. Schoen shows much too much discipline for the article to be completely realistic.

We serious eaters never use a knife when raiding the freezer.

*Allen Jay Bodner*
Manhattan

### Acres and Pains

Mr. Ferri's sketches for New York improvement ["A Mountain for Madison Square," by Gerald Allen, March 20] made me instantly think that some giant had dumped his garbage cans down the face of the buildings.

Roof gardens and restaurants are fine, but I find the Ferri concept revolting. There is a certain beauty in our clean-cut, antiseptic buildings.

*Jerome Zerbe*
Manhattan

### Radio City Defended

I'm struck by Joe Flaherty's perverse indifference to watching Radio City Music Hall go down the tubes ["Radio City: A Crasher's Bore," March 20]. Is his antipathy really rooted in the fact that RCMH preferred Disney to Bogey, or that its patrons tended more toward tourists than street toughs?

C'mon, Joe. I mourn the demise of the Paramount, too (where else could I have seen Les Paul and Mary Ford paired with *The Beast From 20,000 Fathoms?*), just as I miss Ebbets Field, Hubert's Flea Circus, and the Astor bar. But they're past saving; Radio City ('fess up, as much a part of your adolescence as of mine, even if you had to buy a ticket) has its neck on the block and sure as hell doesn't need a Village-vintage Proxmire.

So you're turned off by the lines; any more so than by those ringing the Sutton or Cinema I and II? (At least at the Hall you're guaranteed a seat.) So you don't like the film fare; then plump for an enlightened management that'll book the next George Lucas or Herbert Ross or Woody Allen. So the stage shows leave you gagging; would a new owner who'd replace the corps de ballet with a Don Rickles or Stevie Wonder induce you to sit one through? (It'd beat schlepping to Westchester or Westbury.)

I want Radio City to remain, not become another regretted reminiscence. I wonder how many other "yokel outlanders" from Kips Bay, Kingsbridge, and Canarsie feel the same way.

*Gary Gobetz*
Manhattan

### Grievance Aired

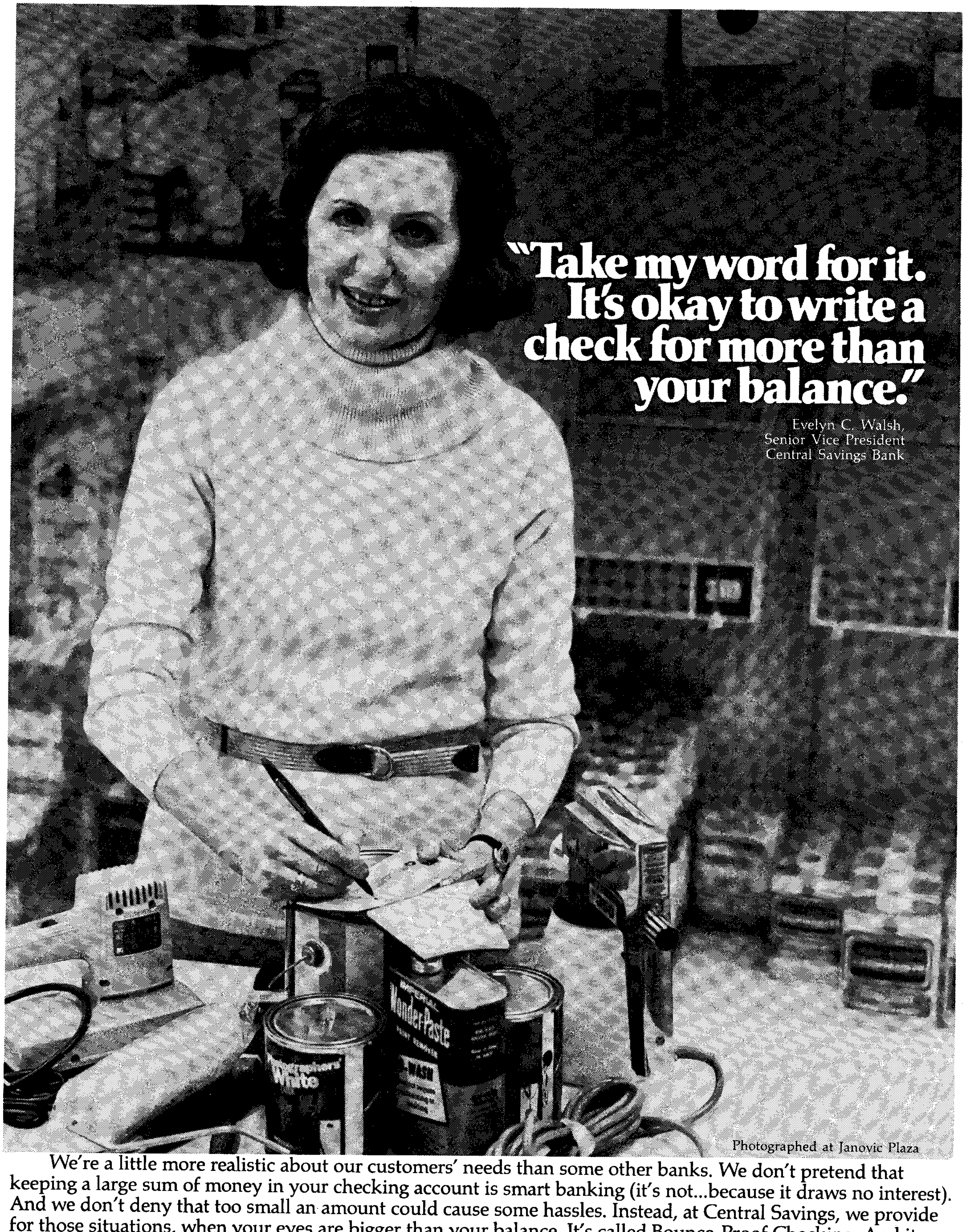
My compliments on your excellent article "Know Your Rights: A Guide for the Harassed" [by Michael Gerrard], which appeared in the March 6 issue.

One local law which I suggest might be included in your list is New York City Administrative Code §1403.2-11.15, which states in relevant part, "No person shall [idle] the engine of a motor vehicle . . . for longer than three minutes while parking . . . standing . . . or stopping . . . unless the engine is used to operate a loading, unloading or processing device."

Unnecessary and illegal idling serves no economic purpose and is a major cause of vehicle-exhaust pollution in the city, yet the enforcement of the law is remarkable only in its nonexistence.

Perhaps a little publicity might help to clear the air.

*Paul S. Forster*
Staten Island ▬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# NEW YORK INTELLIGENCER

## Brownian Movement

Brown University has always been considered the stepchild of the Ivy League. The school's image, to the extent it had one, was blank anonymity, and its most notable alumni recently have been Charles Colson and Howard Hunt. All of which makes it even more surprising that, nationwide, Brown is second only to Harvard this year in the number of admissions applications it has received. Locally, more than 100 students at Stuyvesant High School alone applied to Brown—almost twice as many as in 1977. Throughout the city, applications to Brown rose by 13 percent over last year.

Why the new popularity? Its anonymity may have become a virtue. "Brown is Ivy but it's not stereotyped," explains one McBurney senior. "You can be yourself there."

## The Teller, Not the Tale

By itself, it's just another Polish joke and not a particularly funny one at that.

Question: How would the Poles have handled the Marston affair?

Answer: The same way we did.

What gives the "joke" added interest is the fact that it's being told around Washington these days by none other than Attorney General Griffin Bell.

## You Win Some, You Lose Some

Director Norman Jewison refuses to divulge the ending of *F.I.S.T.*, the Sylvester Stallone film about the rise—and perhaps fall—of a Jimmy Hoffa-like union leader. In fact, he's still not sure himself how the film, which opens later this month, will conclude. A preview audience in Westport, Connecticut, saw Sly triumphantly outwitting a congressional committee. Meanwhile, in Paramus, New Jersey, another preview audience saw him gunned down by a rival union faction at the end. A coin toss may decide the final version.

Camera 5

*Stallone: Still no final cut.*

## Hiss Case: Inadmissible Evidence

Victor Navasky, editor of *The Nation,* has cast serious doubt on a controversial book which purports to prove conclusively that Alger Hiss was indeed a Communist agent. Navasky cites evidence which indicates that Allen Weinstein, author of *Perjury: The Hiss-Chambers Case,* misquoted or misrepresented what at least six people in the case told him in interviews. The book has already been favorably reviewed in the newsmagazines and the *New York Review of Books.*

In preparing his own review for this week's issue of *The Nation,* Navasky wrote to the six, all of whom seemed to provide important new evidence, and asked if Weinstein had reported their statements accurately. All six said no.

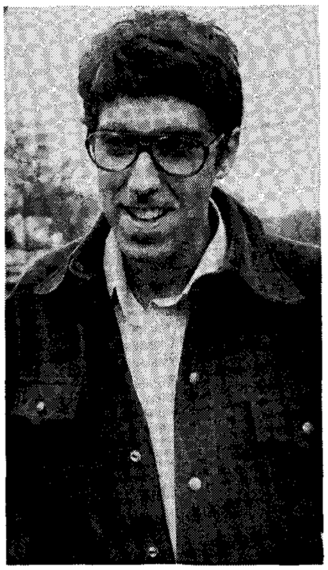
Weinstein writes that Ella Winter, the widow of Lincoln Steffens, told him that Whittaker Chambers "tried—and failed—to recruit her for the underground." Not so, according to Miss Winter. She wrote Navasky that "Chambers never tried to recruit me for the underground or even the Communist Party." Weinstein also says that Chambers's literary agent, Maxim Lieber, told him that Chambers's book *Witness* was true. "I never read *Witness,*" Lieber told Navasky. "Weinstein is quoting me out of context."

"The target of *Perjury* is Alger Hiss and his claim of innocence," writes Navasky, "but its temporary victim is historical truth."

## Never Trust Anyone Over 30

Is Mark Rudd singing? Ever since he surrendered to the authorities last summer and promptly vanished again there's been speculation that the former SDS firebrand has been telling the FBI what he knows about the still at-large members of the Weather Underground. "It's very strange how Rudd just disappeared after his arraignments," observes a staff member of the U.S. attorney's office. "The U.S. marshal's office is in contact with him, and that usually happens with cooperative witnesses." Rudd's attorney, Gerald Lefcourt, hotly denies that his client is cooperating with the FBI, however. Rudd still faces federal and local charges in New York and Chicago.

Black Star



*Rudd: Uncaged bird to sing?*

## Sons of Elaine's

Richard Pan

PARMA
RESTAURANT
Nicola's

*Spinoff restaurants: Not the same.*

When Nick Spagnoli and Elio Guaitolini left Elaine's to open their own restaurants—Nicola's and Parma—they were, as one Elaine's waiter who wants to remain anonymous put it, "eighty-sixed in perpetuity." Neither man regrets it, for the record. Yet these days friends report a certain nostalgia in both of them for the crowd at the place where they started. Spagnoli put up book jackets and photos of the writers who frequent Elaine's, but failed to lure them away. "Tom Wicker is here—see, right over there," Spagnoli rejoiced one night a few weeks ago. "They come here, I see the old faces," he said bravely. One patron of Elaine's, however, calls Nicola's the "Wasps' Nest," for the density of Wall Street types at the bar. Guaitolini modestly made no attempt with Parma to imitate the inimitable. After three months in business he finds himself running an East Side neighborhood restaurant that serves good food. The cachet may come later. At this point, as one Elaine's regular said, "it's the kind of place you can take your visiting relatives for dinner."

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## Politics / Rinker Buck

# THE HIGH ART OF FORGETFULNESS

Camera 5

**Former Treasury Secretary Simon:** *What did he know and when did he know it?*

## Simon Says

If your spring reading list usually includes some current fiction, Reader's Digest Press has just the book for you.

Former Treasury Secretary Bill Simon's *A Time for Truth* is a masterpiece of the lapsed-memory genre. Simon's narrative has a New York City locale and lots of smoke-filled rooms. There's even a villain who, ironically, hangs himself by his own inability to face the truth—Bill Simon.

Of course, Simon's book was meant to be something quite different. Ghost-written by *TV Guide* columnist Edith Efron, it rails against prevailing economic theory and predicts disaster for the free-enterprise system.

Simon's harshest words are reserved for New York City. Its fiscal collapse, he says, is but a "terrifying dress rehearsal of the fate that lies ahead for this country."

No one knows this better than Simon himself, who played a mighty role in approving the city's mad borrowing sprees from 1970 to late 1972, when he was a member and, for a time, chairman of a tight club of bankers called the Comptroller's Technical Debt Advisory Committee. Meeting over breakfast, the club advised then Comptroller Abe Beame on his financial transactions and provided marketing assistance when it came time to float notes.

In his book, Simon claims that "at no point during any one of these sessions did any of us seriously question the underlying fiscal condition of New York."

"City borrowing was one thing," Simon was still insisting during an interview last week. "Balanced budgets were another."

Really? The minutes of those meetings—now under SEC scrutiny—tell quite another story.

Simon says in his book that "it never occurred to us to disbelieve [the city's budget] figures, which always indicated that New York would be able to repay its debt."

Yet, during several meetings of the debt committee, particularly those on September 10, 1970, and August 3, 1971, some very explicit discussions were held on the legality of the city's "phantom debt." By this, the bankers meant the city's unique practice of using capital funds to finance current operating costs—a highly questionable practice and one that added over $700-million to the city's deficit by 1975.

The committee not only was given copies of the law affecting this kind of disastrous spending, it even agreed to explore ways to have the law changed.

At another meeting, in December of 1970, the committee approved still another borrowing gimmick: the sale of additional housing bonds to redeem the short-term notes whose existence was no longer allowed by law.

By June of the following year, the committee was approving Beame's plans to paper over welfare deficits with an offering of $60 million in notes—a notorious shell game for which the city was already being criticized. Nevertheless, Simon and his committee once again went along.

And again and again. In 1970, the committee approved Beame's plan to go to the bond market for a total of $1.2 billion in just one five-week period.

The numbers that breezed by Bill Simon's committee were, quite simply, incredible. Simon's protestations of ignorance just won't wash.

But you get the impression from Bill Simon's book that the author just doesn't care for the truth—or for the city where he made his name and reputation.

In one anecdote, Simon tells us of a trip to Paris while he was Treasury secretary. "With a twinkle in his eye [French Finance Minister Jean-Pierre Fourcade asked Simon:] 'What's this I hear about all of us collapsing if New York defaults? I wish you would explain it to me.' "

Simon replied, " 'I wish someone would explain it to *me.*' At which point we both burst into laughter."

## The Redlining Myth

Are the banks destroying city neighborhoods by refusing to lend money to needy residents in search of decent mortgages? Until recently, there seemed little doubt that redlining was an insidious and widespread practice which has resulted in the wholesale destruction of entire geographic areas all over New York.

Until, that is, the March 13 issue of *Fortune* carried an article titled "The Persistent Myth of Redlining." George Benston, the author, stated his thesis easily: "Redlining," he wrote, "is more fiction than fact."

Which comes as something of a surprise to Benston's colleagues on the State Banking Department study team, which concluded exactly the opposite. Says George Leyland, a consultant with the State Legislative Institute, who helped write the landmark redlining report last year: "Benston's article was rotten to the core."

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Benston, who studied bank lending practices in Rochester, New York, responds: "I don't trust anything that comes out of the Banking Department. Their preliminary report on redlining was worthless. It may very well be that the banks in Brooklyn are behaving badly. I just don't know of any evidence to support it."

Perhaps he should look again. What the Banking Department found in Brooklyn was that the borough's ten largest banks granted only $53 million in mortgages during a year when their deposits had grown by $515 million. And over in the Bronx, Borough President Bob Abrams found the same thing. Six Bronx banks, with combined assets of $4 billion, granted only 11.8 percent of their mortgages to Bronx residents during 1976.

It's not that Rochester is different. It's that Benston's methodology was, to say the least, faulty. Benston, says one Banking Department official, "made no secret of the fact that he didn't believe redlining existed. He was prejudiced from the beginning."

Benston's study was based on a survey of 712 single-family homes in a city that is comprised largely of multiple dwellings. "The problem," says NYU professor Robert Lindsay, research director for the Banking Department's study, "is that Benston didn't look at half the market."

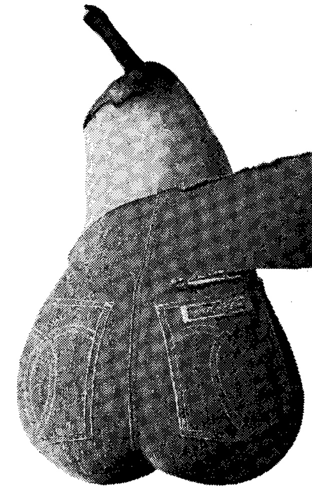
George Leyland conducted a separate study of Rochester lending policies and says: "Not only is there redlining in Rochester, but it's the same there as everywhere else. Benston considered only the so-called 'polite redlining' in Rochester—the ratio of inner-city mortgages to suburban ones. To get the real picture you have to look at the ratio of black to white mortgages, which reveals a clear pattern of redlining in Rochester."

Nonsense, says Benston. As he puts it, "There is a heavy concentration of blacks in Rochester—and relatively few in the suburbs. But no one I know alleges that there is racial discrimination in either housing or redlining practices."

Even if Benston is right—which seems to defy common sense—the experience of the most stable and prosperous city in the state hardly applies elsewhere. "Benston," says Leyland, "averages Harlem with the Upper East Side and pretends to reach valid conclusions. That's ridiculous."

Worse than ridiculous. The legislature is hard at work on bills designed to end redlining. Any supposedly scholarly work published in a magazine as reputable as *Fortune* deserves to be exposed for the myth it is. ■

Bottoms up!



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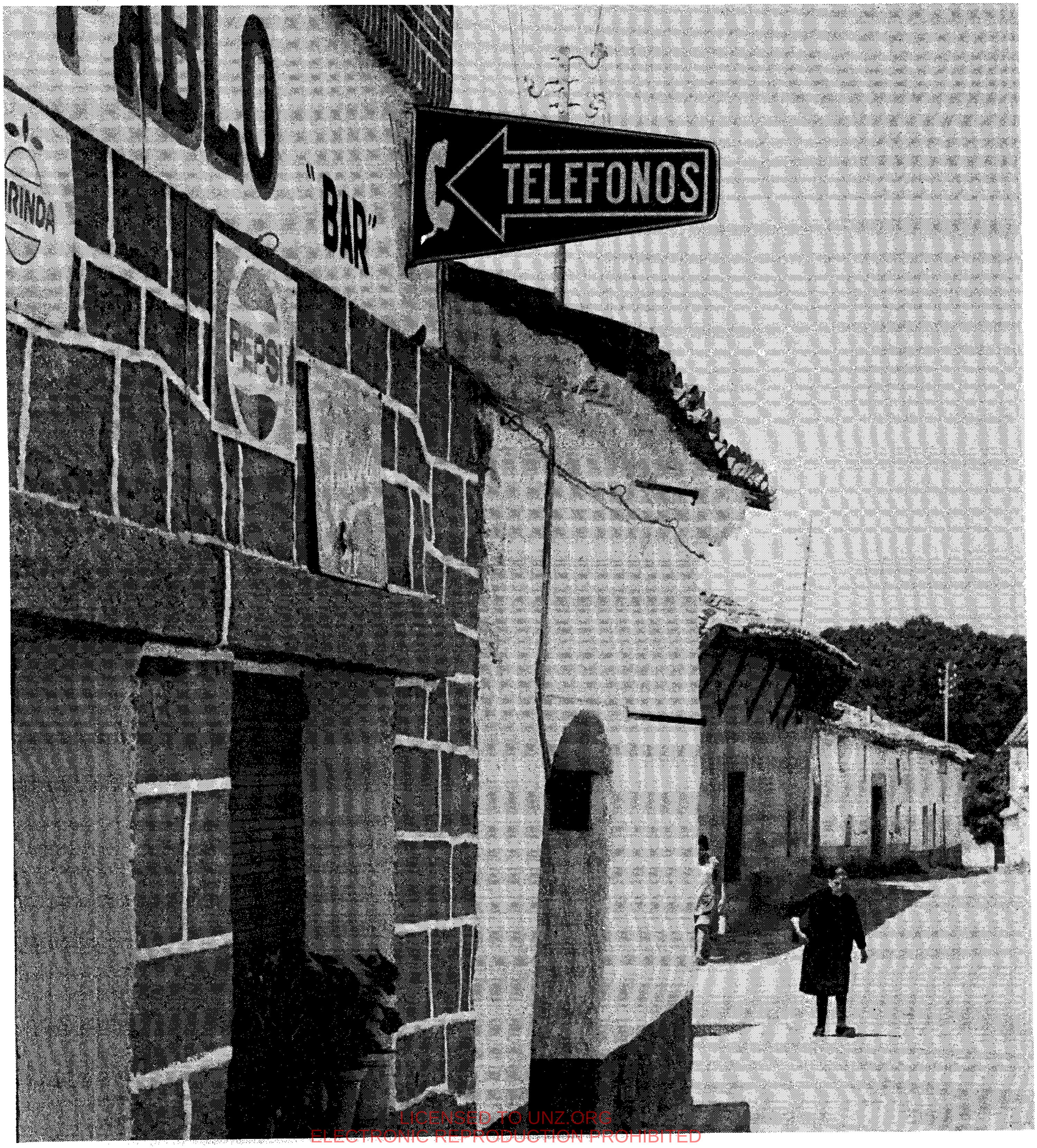


# MOVIES AROUND TOWN

EDITED BY RUTH GILBERT

OPENINGS AND CURRENT ATTRACTIONS ON THE NEW YORK SCREEN

## April 4 through 11

### THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

**Art,** 36 E 8th (GR 3-7014). Thru 4/4, *Saturday Night Fever.* From 4/5, *That Obscure Object of Desire.*

**Baronet,** 3rd Ave at 59th (355-1663). *Casey's Shadow.*

**Bay Cinema,** Second Ave nr 32nd (679-0161). Thru 4/4, *The Big Sleep.* From 4/5, *Straight Time.*

**Beekman,** 2nd Ave nr 65th (RE 7-2622). *An Unmarried Woman.*

**Bleecker St Cinema,** 144 Bleecker at LaGuardia Pl (674-2560). 4/4, *This Transient Life; The Lower Depths.* 4/5, *Summer in the City; The Scarlet Letter.* 4/6, *Taxi Driver; Force of Evil.* 4/7, 8, *Orpheus; Les Enfants Terribles.* 4/9, *Summer Interlude; Monika.* 4/10, *Three Strange Loves; To Joy.* 4/11, *Ugetsu; Ballad of the Narayama.*

**Carnegie Hall Cinema,** 7th Ave betw 56th & 57th (757-2131). 4/4, *The Battle of Algiers; Open City.* 4/5, *Cavalcade; In Which We Serve.* 4/6, *Wings; Reaching for the Moon.* 4/7, *The Group; The Women.* 4/8, *Cat on a Hot Tin Roof; Suddenly Last Summer.* 4/9, *Julius Caesar; Caesar and Cleopatra.* 4/10, *Sundays and Cybele; Forbidden Games.* 4/11, *Tristana; The Garden of Delights.*

**Cinema I,** 3rd Ave nr 60th (PL 3-6022). *Coming Home.*

**Cinema II,** 3rd Ave nr 60th (PL 3-0774). *September 30, 1955.*

**Cinema III,** 59th at the Plaza (752-5959). *Summer Paradise.*

**Cinema Studio,** Bdway & 66th (877-4040). *1900.*

**Cinema Village,** 22 E 12th (924-3363). 4/4, *Sunrise; Seventh Heaven.* 4/5, 6, *Cria; Spirit of the Beehive.* 4/7, 8, *The Apprenticeship of Duddy Kravitz; Inserts.* 4/9, 10, *Valentino; Women in Love.* 4/11, *That Cold Day in the Park; The Long Goodbye.*

**Columbia I,** 2nd Ave at 64th (832-1670). Thru 4/4, *A Little Night Music.* From 4/5, *The Goodbye Girl.*

**Columbia II,** 2nd Ave at 64th (832-2720). *The First Time.*

**Coronet,** 3rd Ave nr 59th (EL 5-1663). Thru 4/4, *Straight Time.* From 4/5, *Pretty Baby.*

**Criterion,** Bdway at 45th (JU2-1796). *The Big Sleep.*

**D.W. Griffith,** 59th St E of 2nd Ave (759-4630). *Saturday Night Fever.*

**Eastside,** 3rd Ave at 55th (755-3020). *Word Is Out.*

**Embassy I,** 46th & Bdway (757-2408). From 4/5, *The Last Survivor.*

**86th St East,** off 3rd Ave (AG 9-1144). Thru 4/4, *The Other Side of Midnight II.* From 4/5, *Straight Time.*

**Embassy 72nd,** at Bdway (SC 4-6745). *Annie Hall.*

**Embassy IV,** Bdway & 47th (730-7262). *The Other Side of the Mountain II.*

**E 59th St,** betw 2nd & 3rd (688-1717). *The Savage Is Loose.*

**Festival,** 57th nr. 6th (757-2715). Thru 4/4, *Julia.* From 4/5, *Straight Time.*

**Fine Arts,** 58th nr Lexington (PL 5-6030). *Coma.*

**Gramercy,** 23rd St nr Lexington (GR 5-1660). Thru 4/4, *Saturday Night Fever.* From 4/5, *The Turning Point.*

**Greenwich,** 12th at Greenwich (WA 9-3350). *Coma.*

**Guild,** 33 W 50th (PL7-2406). To be announced.

**Little Carnegie,** 57th St nr 7th (246-5123). *The Turning Point.*

**Loews Astor Plaza,** Bdway at 44th (869-8340). *Star Wars.*

**Loews Ciné,** 3rd nr 86th (427-1332). *The Fury.*

**Loews Orpheum,** 86th at 3rd (AT 9-4607). Thru 4/6, *American Hot Wax.* From 4/7, *Rabbit Test.*

**Loews State I,** Broadway at 45th (582-5070). Thru 4/6, *American Hot Wax.* From 4/7, *Rabbit Test.*

**Loews State II,** Broadway at 45th (582-5070). *Amsterdam Kill.*

**Loews Tower East,** 3rd Ave nr 71st (TR 9-1313). *House Calls.*

**Loews Triplex,** Bdway at 83rd (877-3190). I. *Coma.* II. *Julia.* III. *Saturday Night Fever.*

**Murray Hill,** 34th St nr 3rd Ave (685-7652). *An Unmarried Woman.*

**New Directors/New Films,** Museum of Modern Art, 11 W 53rd (956-7070). *North Star: Mark di Suvero,* 4/7 at 6 p.m. 4/10, at 8:30. *To an Unknown God,* 4/7 at 8:30, 4/10 at 6 p.m. *Jane Is Jane Forever,* 4/7 at 11 p.m. 4/9 at 8:30. *Mother and Daughter,* 4/8 at 6 p.m. 4/11 at 8:30. *The Baker's Bread,* 4/8 at 8:30 p.m. 4/11 at 6 p.m. *Paradiso,* 4/8 at 11 p.m. 4/9 at 6 p.m.

**New Yorker,** Bdway nr 88th (TR 4-9189). Thru 4/4, *The Battle of Chile.* From 4/5, *That Obscure Object of Desire.*

**Olympia,** Bdway at 107th (865-8128). Thru 4/4, *The Late Show; The Goodbye Girl.* 4/5-11, *A Special Day; Roseland.*

**Paramount,** 2 Gulf & Western Plaza (247-5070). *An Unmarried Woman.*

**Paris,** 4 W 58th (MU 8-2013). *Dona Flor and Her Two Husbands.*

**Playboy,** 57th W of 6th Ave (JU 6-4448). Thru 4/4, *The Goodbye Girl.* From 4/5, *Saturday Night Fever.*

**Plaza,** 58th St, E of Madison (EL 5-3320). *Madame Rosa.*

**Quad,** four cinemas at 34 W 13th (255-8800). (Last minute changes frequent here; phone ahead). I. *Julia.* II. *The Turning Point.* III. *The Children of Theatre Street.* IV. Thru 4/4, *Sebastiane.* From 4/5, *Annie Hall.*

**Radio City Music Hall,** 6th Ave & 50th (246-4600). Thru 4/12, *Crossed Swords.*

**Regency,** Bdway at 67th (724-3700). 4/4, 5, *She; Isle of the Dead.* 4/6-8, *What Price Hollywood; Too Many Girls.* 4/9, 10, *The Informer; A Woman Rebels.* 4/11, 12, *Macao; Out of the Past.*

**RKO Cinerama I & II,** Broadway at 47th (975-8366). I. *Straight Time.* II. Thru 4/4, *South Pacific.* 4/5-11, *Cabaret.*

**RKO 86th I & II,** at Lexington (AT 9-8900). I. *The Turning Point.* II. *The Big Sleep.*

**72nd St East,** nr 1st Ave (BU 8-9304). Thru 4/4, *The Goodbye Girl.* From 4/5, *The Lacemaker.*

**68th St Playhouse,** at 3rd Avenue (RE 4-0302). Thru 4/6, *Blue Country.* From 4/7, *The Judge and the Assassin.*

**St Marks Cinema,** 2nd Ave at 8th (533-9292). Thru 4/4, *The Goodbye Girl; A Touch of Class.* 4/5-11, *Saturday Night Fever.*

**Sutton,** 57th nr 3rd Ave (PL 9-1411). *High Anxiety.*

**Thalia,** 250 W 95th (222-3370). 4/4, *China Seas; Forsaking All Others.* 4/5, 6, *Criss Cross; Cry of the City.* 4/7, 8, *The Last Picture Show; Red River.* 4/9, 10, *His Girl Friday; 20th Century.* 4/11, *Mandabi; Antonio Das Mortes.*

**Theatre 80 St. Marks,** 80 St Marks Pl (254-7400). 4/4, *Alias Nick Beal; Angel on My Shoulder.* 4/5, *Valiant Is the Word for Carrie; The Way of All Flesh.* 4/6, *The Bride Wore Boots; The Lady Gambles.* 4/7, 8, *The Lady Vanishes; The 39 Steps.* 4/9, *Another Part of the Forest; The Searching Wind.* 4/10, *Bulldog Drummond in Africa; Bulldog Drummond's Secret Police.* 4/11, *Lady in a Jam; Invitation to Happiness.*

**34th St East,** nr 2nd Ave (683-0255). Thru 4/6, *American Hot Wax.* From 4/7, *Rabbit Test.*

**Trans-Lux East,** 3rd at 58th (PL 9-2262). *The Big Sleep.*

**Trans-Lux 85th,** at Madison (BU 8-3180). *Coma.*

**UA East,** 1st Ave at 85th (249-5100). Thru 4/4, *Pete's Dragon.* From 4/5, *That Obscure Object of Desire.*

**Waverly,** 6th Ave at 3rd (WA 9-8037). *The Duellists.*

**Whitney Museum,** 945 Madison at 75th (794-0600). To be announced.

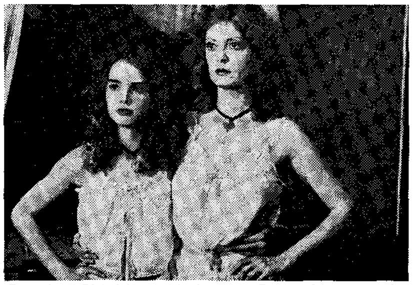
**Ziegfeld,** 141 W 54th (765-7600). *Close Encounters of the Third Kind.*

### OPENINGS

**Wednesday, April 5**

**The Last Survivor**–Massimo Foschi, Me-Me Lau, and Ivan Rassimov in the story of a plane wreck in an unexplored jungle, and the lone survivor's capture by a tribe out of the Stone Age. Embassy I.

### TWO FOR THE MONEY



**Brooke Shields** and **Susan Sarandon** star in **Pretty Baby,** as mother and daughter residing in a New Orleans brothel. Others in the cast are Keith Carradine and Frances Faye. Coronet.

**Friday, April 7**

### IT'S IN THE CARDS

**Imogene Coca** stars as a crazed gypsy fortune-teller in **Rabbit Test,** a comedy about the world's first pregnant man (Billy Crystal), co-authored and directed by Joan Rivers. Also in the cast are George Gobel, Paul Lynde, Roddy McDowall. Loews State I; Loews Orpheum; **34th St E.**

(Listings subject to last-minute change)

### THE MOVIES

**American Hot Wax**–Director Floyd Mutrux and screenwriter John Kaye tell the story of 50's rock 'n' roll through the soundtrack and the story of pioneer disc jockey Alan Freed. Although the movie sentimentalizes Freed, who was indicted for payola rather than subversion, this is a lively and exciting tribute to a period in which the musical floodgates were opening wide. A wonderful cast of non-stars is headed by Tim McIntire as Freed. Thru 4/6, Loews State I and Loews Orpheum and 34th St E.

**The Battle of Algiers**–Film was prepared from actual documents and eye-witness accounts with a script by director Gillo Pontecorvo and Franco Solinas, set in Casbah locations. (Received eleven awards and citations.) 4/4, Carnegie Hall Cinema.

**The Big Sleep**–Michael Winner's sluggish Cook's Tour remake of the famous 40's film is set incongruously in England, where Robert Mitchum's Philip Marlowe is as out of place as a baseball game at Wimbledon. Although the plot is clearer it makes less sense than the first time around, and Sarah Miles and Candy Clark are duds as the spoiled sexy Sternwood sisters previously played by Martha Vickers and Lauren Bacall. RKO 86th II; thru 4/4, Bay Cinema.

**Blue Country**–Brigette Fossey, Jacques Serres, Ginette Garcin in Jean-Charles Tacchella's film about an urban career woman who goes to the country to find simplicity and freedom. Thru 4/6, 68th St *Playhouse.*

**Casey's Shadow**–A genial adventure film about quarter-horse racing starring Walter Matthau as a dopey Cajun trainer and Alexis Smith as a sleek owner. The children are all splendid in a film that should gladden the hearts of the family-film audience and Equus-fixated adolescents in particular. Baronet.

**The Children of Theatre Street**–Behind-the-scenes action in Russia's Kirov ballet school, in the form of a documentary about three youngsters. Directed by Robert Dornhelm and Earle Mack. Quad.

**Close Encounters of the Third Kind**–If there is a theme here, it is that it is harder for a grown-up to pass through the eye of a needle than to gain access to the sanctuary of UFO believers. The most damning argument against the existence of UFOs—they always appear to country people who have a lot of time on their hands, and never to busy urban dwellers. And in the final sighting, director Stephen Spielberg and a special effects team has given us nothing less than an electronic Second Coming. The film has no story, characters, sense of danger, or conflict between good and evil. Ziegfeld.

**Coma**–Michael Crichton directed this story of hospital life. If the doctor characters—Genevieve Bujold as the woman whose suspicions are aroused when her best friend, after a routine abortion, sinks into a fatal coma; Michael Douglas, her ambitious lover; Richard Widmark as head of the hospital—are strictly no-frills functional, the plot is something else again. If you can suspend your disbelief, there is no reason why you shouldn't thoroughly enjoy *Coma* as hospital gothic. Greenwich, Trans-Lux 85th; Fine Arts.

**Coming Home**–Jane Fonda and Jon Voight are wonderfully sexy in this love story between a paraplegic veteran and a woman whose husband is off in Vietnam, and there are moments between them that take your breath away. But when they trade each other in for halos and open their arms to returning vets, Hal Ashby's film turns into a soft-headed encounter session on Vietman that is true to neither individual nor political realities. Cinema I.

**Cria**–The best of Carlos Saura's latest three films, in all of which he is concerned with apprehending the continuity between the past and the present, and if possible, finding a resolution for the civil war. Geraldine Chaplin plays the mother of the child (Ana Torrent) from whose viewpoint the story is told, and both have, along with sensitive faces and suggestions of ample inwardness, a limited acting style that borders on monotony. 4/5, 6, Cinema Village.

**Crossed Swords**–What little levity manages to survive in this plodding adaptation of Mark Twain's *The Prince and the Pauper* is provided (with a little help from George C. Scott) by the English veterans: Rex Harrison, Oliver Reed, Harry Andrews, and David Hemmings. But our own Richard Fleischer paints a heavy canvas. Thru 4/12, Radio City Music Hall.

**Dona Flor and Her Two Husbands**–You had to be in the streets of Bahia, where the film is set, or perhaps in a Brazilian audience (where the film is reported to have outgrossed *Jaws*), to appreciate the non-stop merriment of this witless sex farce, in which a roguish gambler awakens his virginal bride to a world of sexual delights and then dies from his own dissipation. Paris.

**Forbidden Games**–Rene Clement's 1952 masterpiece is one of the great films of all time. This is the story of a five-year-old girl escaping from Nazi-occupied Paris with her parents who get machinegunned to death by Stukas. The girl is adopted by French peasants whose eleven-year-old son becomes her friend and protector. The internal and external feuds of the peasant family are evoked with biting humor, the romance between the children and its tearing end with masterly, unsentimental tenderness. The fine script, knowing direction, and superb performances are further enhanced by the sensitive solo guitar score of Narciso Yepes. 4/10, *Carnegie Hall Cinema.*

**The Fury**–Brian de Palma's thriller about telepathic troublemakers combines B-movie sleaze with A-movie elegance in a nerve-shattering but irresistibly funny horror film. Levitation and blood gushing from human orifices like geysers are but two of the outrageously unreal effects in a film that should be a smash with youth-and-inner-city audiences. Starring Kirk Douglas, John Cassavetes, Carrie Snodgress. Loews Cine.

## FEMME FATALE

**Constance Bennett** in a scene from George Cukor's **What Price Hollywood** (1932), which shares the bill at the Regency Theater (Broadway and 67th St) 4/6-8, with George Abbott's *Too Many Girls* (1940), which stars Lucille Ball, Desi Arnaz, and Ann Miller.

**The Goodbye Girl**–Neil Simon's movie is about an ex-dancer who is a little the worse for wear. It is a love story constructed on the Jack-Spratt-and-Wife principle of odd coupledom, but where its heart should be there's the monstrous laugh machine, mowing down anything that stands in its way. Thus its most promising features, Quinn Cummings, Marsha Mason, and Richard Dreyfuss, are all sacrificed to comic routines directed at the tourist trade. Thru 4/4, Olympia; Playboy; from 4/5, Columbia I.

**High Anxiety**–The news about Mel Brooks's latest film, good or bad depending on your degree of Melomania, is that it's 100 percent pure (i.e. impure) Brooks, meaning that it is wildly uneven, vulgar, intermittently hilarious, and at its very best when it is not being terribly funny at all. This collage/*hommage* to Hitchcock is to the Master of Suspense what *Blazing Saddles* was to the Western, and *Young Frankenstein* to the horror film, and *Silent Movie* to silent comedy. Sutton.

**House Calls**–Howard Zieff's furious and funny comedy is a middle-aged romance starring Walter Matthau and Glenda Jackson as the cautious, one-step-at-a-time lovers. Matthau and Jackson have never been more charming. They bring out in each other a quality of shy vulnerability that is downright erotic. Art Carney is hilarious as the beacon of incompetence of a Los Angeles hospital that is a monument to malpractice. Loews Tower East.

**Julia**–Adapted from Lillian Hellman's fine story in *Pentimento,* Fred Zinneman has used two of the most electrifying women in movies in a casting coup that is not only iconographically but politically inspired; Vanessa Redgrave as the total activist and martyr to Fascism; Jane Fonda as the acolyte, the rebellious but self-doubting playwright. Quad; thru 4/4, Festival.

**The Late Show**–If you like latter-day variations on the private-eye movie—variations that consist chiefly of tongue-in-cheek deflations of the genre, you may find this film just your thing. Though its plotting is rudimentary and its illogic gigantic, it has oodles of atmosphere and a likable way of not taking itself too seriously. Lily Tomlin is totally winning. Thru 4/4, Olympia.

**A Little Night Music**–Hal Prince's direction of the Broadway musical (music and lyrics by Stephen Sondheim; book and screenplay by Hugh Wheeler) undercuts the pattern of overlapping lives and musical motifs of the original. The cast—Elizabeth Taylor as the grand dame of the theatre, Len Cariou as the aging Lothario, Lesley-Anne Down as his wife, and Diana Rigg as her old school chum—never intermingle with any fluidity in this static and dim echo of Ingmar Bergman's *Smiles of a Summer Night.* Thru 4/4, Columbia I.

**Madame Rosa**–Simone Signore stars in the title role as a Jewish concentration camp survivor and former prostitute, who, in her later years, is raising the children of young prostitutes. Based on Emile Ajar's novel, the film was directed by Moshe Mizrahi. Plaza.

**The Other Side of the Mountain II**–Marilyn Hassett and Timothy Bottoms co-star in this sequel; directed by Larry Peerce. Others in the cast are Nan Martin, Gretchen Corbett, James A. Bottoms, and William Bryant. Embassy IV; thru 4/4, 86th St E.

**Pete's Dragon**–A musical fantasy combining live action and animation, telling the story of a 9-year-old orphan whose dragon friend playfully outrages a New England town just after the turn of the century. Thru 4/4, U.A. East.

**Saturday Night Fever**–As the disco champ of Nik Cohn's *New York* Magazine piece, John Travolta is a good enough reason for seeing the movie. Even the character inconsistencies provide a built-in audition for this enormously gifted actor. The scenes where the tribal rites occur at a Brooklyn disco are electrifying, and when Travolta glides onto the dance floor, he is grace personified. Thru 4/4, Gramercy; Art; from 4/5, Playboy; St Marks Cinema.

**Sebastiane**–Derek Jarman's daring interpretation of the martyrdom of Saint Sebastian. Legend has it that he was captain of the Praetorian guard in the palace of the Emperor Diocletian, and he is most commonly depicted in art as bound and shot with arrows. This is the first feature film ever to be made in Latin (with English subtitles, of course). Thru 4/4, Quad.

**September 30, 1955**–This is the date of James Dean's death, and the film is about an impressionable college student (Richard Thomas) and six of his friends, all of whose lives are affected by the death of their film idol. Directed by James Bridges, the cast includes Susan Tyrrell and Collin Wilcox. Cinema II.

**Straight Time**–A prison drama starring Dustin Hoffman, directed by Ulu Grosbard. Thru 4/4, Coronet; RKO Cinerama I; from 4/5, 86th St E; Beekman; Festival; Bay Cinema.

**Summer Paradise**–The first film by one-time Bergman actress Gunnel Lindblom is a portrait of a Swedish family on vacation that is rich in novelistic details of the tensions between generations, men and women, women and women and the different classes in this "classless" society. Beneath the sensual radiance of their privileged setting, this family, like so many families, is coming apart from causes which Lindblom and a fine cast convey in all their baffling variety. Cinema III.

**Taxi Driver**–Another undisciplined film by Martin Scorsese, this time about a maladjusted loner who drives a taxi by night and gets crazier by the day. The film tries to be too many things, a study in psychopathology, a documentary about hacking, a political parable, two separate aborted love storeis, a love and hate letter to New York City, and manages to flub most of them if not all. Insecure direction, but mostly good performances, particularly by Robert De Niro and Jodie Foster. And one dreadful one by Cybill Shepherd. Also pretentious cinematography and bombastic score. Some good atmosphere, but even that is overdone. 4/6, Bleecker Street Cinema.

**That Obscure Object of Desire**–Fernando Rey stars in Luis Bunuel's film as an aging man hopelessly infatuated with a young woman (Carol Bouquet). Based on Pierre Louys's *Le Femme et le Pantin.* From 4/5, New Yorker; UA East; Art.

**The Turning Point**–Anne Bancroft and Shirley MacLaine portray two ballet company friends reunited after almost twenty years, when each is at a crossroad. What makes this film so important is that the old soap-opera philosophy (that career, fame, and money are nothing compared to the Love of a Man) is scuttled by the more complex view that no one choice will ever put an end to doubts about the road not taken. The ballet scenes are terrific. Little Carnegie; RKO 86th St I; Quad; from 4/5, Gramercy.

**An Unmarried Woman**–Jill Clayburgh has the role of a lifetime and is glorious in Paul Mazursky's brilliantly funny comedy about a painful liberation. One-night stands and the singles' scene are ordeals in the process by which a woman abandoned by her husband triumphs over self-doubts and puts herself back together—or assembles herself for the first time. Beekman; Paramount; Murray Hill.

**Valentino**–Ken Russell's back and Rudolf Nureyev's got him. It may well set back the course of sound film—certainly it will set back Nureyev's career—since the only relief is provided by the silent-film sequences. In these Nureyev is able to escape from the St. Vitus's dance Russell has him performing and suggest the powerfully sensual screen presence he might project under normal circumstances. 4/9, 10, Cinema Village.

**Word is Out**–Stories of some of our lives made by the Mariposa Film Group, six San Francisco-based documentary filmmakers, presenting conversations with 26 gay men and women from a variety of age groups, cultures, lifestyles, and geographic backgrounds. Eastside.

# IN AND AROUND TOWN

EDITED BY RUTH GILBERT

A CRITICAL GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

## Theater

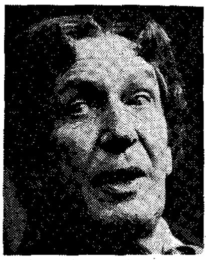
### ON BROADWAY

### Tuesday, April 4

**A History of the American Film**–Five archetypal movie characters ricochet thru American history and movie history as baffled orphans of the film. Gary Bayer, Maureen Anderman, Swoosie Kurtz, April Shawhan, and Brent Spiner are the stars in Christopher Durang's comedy, with music by Mel Marvin, directed by David Chambers. Tues thru Fri at 8; Mats Sat at 2; Sun at 3 p.m. ANTA, 245 W 49th (246-6270).

### Monday, April 10

### WILDE AND UNPREDICTABLE



**Vincent Price** stars in **Diversions and Delights,** a play by John Gay about the life and times of Oscar Wilde. Directed by Joseph Hardy, with settings and lighting designed by H. R. Poindexter. Previews start tonight prior to a 4/12 opening. Eugene O'Neill Theater, 230 W 49th (246-0220).

### Tuesday, April 11

### "THE LAST STREET PLAY"

(L-R, top to bottom) **Richard Gant, Brent Jennings, Mansoor Najee-ullah,** and **Dorian Harewood** in **The Mighty Gents,** a new production of Richard Wesley's play about a former street gang in Newark who are now in their 30's. Directed by Harold Scott. Previews start tonight prior to a 4/16 opening. Tues thru Sat at 8; mats Wed & Sat at 2 p.m. Ambassador Theater, 219 W 49th (CO 5-1855).

### CURRENT

**The Act**–Imagine the incestuous marriage of TV and Las Vegas and, next, their idiotic progeny; you now have a perfect picture of this work. If ever a supposed Broadway musical looked like a cross between a less than spectacular TV spectacular and a dry-as-dust show at the Sands or the Desert Inn, this vulgar concoction is it. Its main—almost its only—selling point: Liza Minnelli, and she has only brashness, pathos, and desperate energy. Tues thru Sat at 8; mats Wed & Sat at 2 p.m. Thru 7/1. Majestic, 247 W 44th (246-0730).

**Annie**–*Oliver Twist* in drag, but with so much going for it (a chorus line of moppets, a Christmas tree, and a seven-year-old bundle of radiance named Danielle Brisebois) that only a Fagin reborn would note the drab book (Thomas Meehan) and lyrics (Martin Charnin) or Charles Strouse's recycled score. Shelley Bruce now has the title role. Tues thru Sat at 8; mats Sat at 2, Sun at 3 p.m. Alvin, 250 W 52nd (PL 7-8646).

**Chapter Two**–Neil Simon attempts, in part at least, to be serious about the real-life romance, marriage, and problems of Marsha Mason and Neil Simon and to pierce through to the troubling core of things. But he handles drama as if it could be constructed out of one-liners, only sticking laments where the laughs would normally go. There are some genuinely funny one-liners afloat, but the playwright's ultimate failure stems from his belief that you can build anything out of one-liners, from coffee tables to cathedrals. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Imperial, 249 W 45th (CO 5-2412).

**A Chorus Line**–Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St.* Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's direction covers a multitude of inadequacies. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Shubert, 225 W 44 (246-5990).

**Cold Storage**–Tale of two men in the cancer ward of a Manhattan hospital. When Ronald Ribman, the author, is at his best, as in the first act, he can keep you laughing and thinking at the same time. As the two main characters, Martin Balsam gives a stunning performance, and Len Cariou is compelling as long as he acts tense and superior; when he is agonized he is a bit too mechanical. But the evening is lit with the playful intelligence of the writing, and the energy of the performers. Directed by Frank Corsaro. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Lyceum, 149 W 45th (JU 2-3897).

**Dancin'**–Bob Fosse's new musical entertainment, a song-and-dance show, features Ann Reinking, Wayne Cilento, Vicki Frederick, Edward Love, and Sandahl Bergman, and marks the Broadway debut of Charles Ward, an American Ballet Theatre principal now on leave from ABT. Music by composers ranging from Cat Stevens, Louis Prima, and Melissa Manchester to Bach, Satie, and Varese. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Broadhurst, 235 W 44th (246-6699).

**Deathtrap**–Ira Levin's play concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. There is a basic problem with the comedy mystery genre, wherein the laughs are supposed to lull you into a false security. The plot, however, is impossible. John Wood, Marian Winters, and Marian Seldes do what they can with not very rewarding material. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Music Box, 239 W 45th (246-4636).

**Dracula**–Among Edward Gorey's impressive but inappropriate sets, this camped-up version of a trashy old play offers mostly cutenesses instead of thrills, and can at best impress if you sit far enough back so that the stage is reduced to the appropriate comic-strip (or Gorey drawing) dimensions. Frank Langella may be the ideal Dracula for this kind of production. The other actors, except for the splendid Alan Coates, are unsafe even in comic-strip size. Dennis Rosa misdirected. Tues thru Fri at 8; mats Sat at 2; Sun at 3 p.m. Martin Beck Theater, 302 W 45th (246-6363).

**For Colored Girls Who Have Considered Suicide/ When the Rainbow is Enuf**–Seven spellbinding young women intone the words of Ntozake Shange, lines about being women, black, and sorrowful, and their performances are welded by Oz Scott into an enthralling experience that makes the theater glow in all colors. Tues thru Fri at 8; Sat at 5; Sun at 2 p.m. Booth, 222 W 45th St (246-5969).

**Gemini**–Albert Innaurato's saga of life in a Philadelphia backyard is, at once, a stupendous verbal circus and a touching story of people desperately needing to be noticed. Innaurato writes extremely well, and his control over simultaneously ongoing lines of action is somewhat akin to Bach's mastery over fugues. Peter Mark Schifter's direction is splendid. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Little Theater, 240 W 44th (221-6425).

**The Gin Game**–A first effort by D.L. Coburn concerns two inmates of an old folks' home. The man lives for gin rummy now; the woman is willing to learn the game. They play, and miraculously—or contrivedly —she keeps winning. It is staged with almost indecent expertise by Mike Nichols, and acted to individual and joint near-perfection by Hume Cronyn and Jessica Tandy. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. John Golden, 252 W 45th (246-6740).

**Grease**–Broadway's senior musical, about high school shenanigans in the fifties, now seems as much a period piece as any Romberg operetta, but the energy of the original has been remarkably well preserved. Without a single memorable song or solo turn, the show holds onto an amusing, attractive ridiculousness, mostly due to Patricia Birch's lively choreography and Tom Moore's no-nonsense direction. Tues thru Sat at 8 p.m. Mats Wed & Sat at 2; Sun at 3 p.m. Royale, 242 W 45th (245-5760).

**Hello, Dolly!**–A show of questionable value has been revived with all the reverence of a museum piece. The excellent plot survives in Michael Stewart's book; Jerry Herman's score has a kind of hearty, community-sing artlessness. Some performances quicken the old pulse. Carol Channing still croons so penetratingly that the electronic amplification is quite unnecessary. And she is a real trooper who never steals a scene; of all our *monstres sacrés,* she may be the best behaved. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Lunt/Fontanne, 205 W 46th (JU 6-5555).

**I Love My Wife**–Wife-swapping in Trenton, done as a series of sleazy skits, with a Cy Coleman score and direction by Gene Saks that even brings the orchestra onstage to mess around in the action. Mon thru Sat at 8. Mats Sat & Wed at 2 p.m. Ethel Barrymore, 243 W 47th (246-0390).

### THE SULTAN'S FAVORITE

**Angela Lansbury** is performing as Mrs. Anna in **The King and I,** along with Michael Kermoyan, taking on the roles while Yul Brynner and Constance Towers are on vacation 4/11-30. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Uris, 51st betw 7th & 8th (586-6510).

**The Magic Show**–A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Wed thru Sat at 7:30; mats Sat & Wed at 2; Sun at 2 & 5 p.m. Cort, 138 W 48th (489-6392).

**Oh! Calcutta!**–Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon, Tues, Wed & Fri at 8; Sat at 7 & 9:30; Sun at 3 & 7 p.m. & Wed at 2 p.m. Edison, 240 W 47th (757-7164).

**On the Twentieth Century**–Harold Prince has provided lively direction and Robin Wagner has come up with grand designs in this musical which stars Madeline Kahn, John Cullum, and Imogene Coca. It has pizzazz and razzle-dazzle, bursts of energy and invention, music and laughter, and good expensive production values. John Cullum gives his best performance to date. Book and lyrics by Betty Comden and Adolph Green; music by Cy Coleman. Mon thru Sat at 8; mats Sat & Wed at 2 p.m. St. James Theater, 246 W 44th (OX 5-5858).

**Paul Robeson**–Phillip Hayes Dean's portrait of a great man has been composed with shrewdness and wit, and is played by James Earl Jones in a manner that is big in body, heart, and mind. Jones invests his part with all anyone could ask for. Every virtue is here, yet never cloying, sanctimonious, humorless. There is always a sense of fierce dignity behind the occasional ironies—of something, above all, tart, down-to-earth, saltily human. Thurs at 8; Sat at 2 & 8; Sun at 5 p.m. Booth, 45th St (246-5969).

**Same Time, Next Year**–Bernard Slade's comedy, of a genre that used to be called "saucy," neatly mingles two sure-fire elements, fornication and nostalgia. Over the years, however, the play has become ritualized, about as titillating as, say, an exhibition of bloomers at the Smithsonian. With Betsy Palmer and Monte Markham. Mon thru Wed; Fri & Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Brooks Atkinson, 256 W 47th (245-3430).

**13 Rue de l'Amour**–This is not the best of Georges Feydeau, but there is a supply of joy even in the lesser works of this madcap master. Nobody would be able to summarize the plot. You must accept the fact that the play is a sandwich; a hilarious, meaty second act between two somewhat dry slices of bread by way of a first and third. Even there you will find some hearty laughs. Basil Langton has picked some interesting players, and he has directed some suitably fancy business at a condignly punishing pace. Tues thru Sat at 8; mats Sat & Wed at 2; Sun at 3 p.m. Circle in the Square, 1633 Bdway (581-0720).

**Timbuktu!**–The performances in Geoffrey Holder's musical are wildly divergent and the score is as inconsistent as it is overblown. *Kismet,* which it was based on, was a slick, vulgar, absurd musical that nevertheless managed to have enough redeeming features to be enjoyable. Melba Moore would be charming if she were not over directed; Eartha Kitt cannot move except in slow motion; Gilbert Price sings compellingly but has very little presence; Ira Hawkins is a handsome Hadji whose acting does not extend beyond a smirk. Tues thru Sun at 8; Wed & Sat at 2; Sun at 3. Mark Hellinger, 51st & Bdway (757-7064).

**A Touch of the Poet**–At his second-best, Eugene O'Neill is still better than most of what is around today. This story of how an immigrant Irish innkeeper comes to terms with the truth about himself is slow to get started but then carries considerable wallop. Jason Robards may be a bit too charming for the protagonist, but there is good supporting work from Geraldine Fitzgerald and Milo O'Shea, and Kathryn Walker, as the daughter who precipitates the dramatic events, is marvelous. Tues thru Sat at 7:30; mats Wed & Sat at 2 p.m. Sun at 3. Helen Hayes, 210 W 46th (246-6380).

**The Wiz**–Oz with a black cast—Munchkins, Cowardly Lion, and all, with jivey dances choreographed by George Faison. Tues thru Sat at 7:30; mats Wed and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (CI7-7992).

## OFF and OFF-OFF BROADWAY

**Academy Arts Repertory**–Lanford Wilson's *Ludlow Fair* and *Be Who You Are,* Fri & Sat at 9:30; Sun & Mon at 7:30, thru 4/9. David Rintel's *Clarence Darrow,* 4/6, 7, 8, at 7:30. $3. 330 E 56th (486-1431).

**The Acting Company**–Shakespeare's *King Lear;* Brecht's *Mother Courage;* David Mamet's *The Duck Variations,* and Elinor Jones's *The Other Half,* in repertory, from 4/4. American Place Theater, 111 W 46th St (call 247-0394 for dates).

**The Amen Corner**–James Baldwin's play, directed by Mical Whitaker. Fri thru Sun at 8 p.m. thru 4/9. 36 W 62nd on the 4th floor (581-9110).

**American Theater Experiment**–The Richard Wright/Paul Green version of *Native Son,* thru 4/12 at 7:30, in repertory with Arthur Miller's *A View from the Bridge,* thru 4/16, at 7:30. Perry St Theater, 31 Perry St (255-7190).

**Anna Kleiber**–A play by Alfonso Sastre about an actress attracted to evil. In English. Directed by Don Marlette, starring Jennifer Steinberg. Thru 4/9. Jewish Repertory, 344 E 14th (674-7200).

**Apache Fog**–Backstage musical revue, with Dick Mazza, Steve Sterner, and Bill Frank. 4/9, 16, at 7 & 9:30. The Brook. 40 W 17th St (982-2386).

**The Best Little Whore House in Texas**–A new musical with book by Lawrence King and Peter Masterson, based on a true story published in 1973. Music and lyrics by Carol Hall; directed by Peter Masterson and Tommy Tune. With Henderson Forsythe, Delores Hall, J. Frank Lucas, and Louise Quick. Previews now, prior to a 4/9 opening. Tues thru Fri at 8 p.m.; Sat at 7 & 10 p.m.; Sun at 3 & 7:30 p.m. Entermedia Theater, 12th St & 2nd Ave (475-4191). Closed

**A Bistro Car on the CNR**–A new musical with music by Patrick Rose; lyrics by Merv Campone, directed by Richard Ouzounian, directed and choreographed by Lynne Gannaway. Playhouse, 359 W 48th (541-9820).

**Brecht and Justice**–Two one-act plays by Brecht on the trial process: *The Elephant Calf,* and *In Search of Justice.* 4/6-9, at 8 p.m. $3. NY Stage Works, 15 W 18th (242-3967).

**Carmilla**–From the novella by Sheridan LeFanu, written and directed by Wilford Leach, with music by Ben Johnston. Thru 4/10 at 9 p.m. $6. La Mama ETC, 74A E 4th St (254-6468).

### CATTY CORNER

**Robert Gerring, Helen Burns** (center) and **Jane Cronin** in a scene from Istvan Orkeny's **Cats-play,** directed by Lynne Meadow. Wed thru Sun at 7:30; Sat & Sun mats at 3 p.m. Manhattan Theater Club, 321 E 73rd (472-0600).

**The Bright and Golden Land**–A play by Harry Granick, directed by Leon Gochman. Wed thru Sun, thru 4/16. $2.50. Vandam Theater, 16 Vandam St (675-0498).

**Clash By Night**–A revival of the 1941 Clifford Odets play, directed by Stephen Zuckerman. Fri thru Mon, thru 4/15. $3. Impossible Ragtime Theater, 120 W 28th (243-7494).

**The Club**–It is Eve Merriam's conceit—and a rather good one, as it works out—that male villainy toward women is best definable in its own words. To that end, she has peopled her little revue with a gaggle of sexist males singing sexist songs and telling sexist jokes in a club at around 1910; the material is all authentic of the period. All the roles are played by women. Tues thru Fri at 8; Sat at 7 & 9:30; Sun 3 & 7:30. Circle in the Square Downtown, 159 Bleecker St (AL 4-6330).

**Cops**–A play written by Terry Curtis Fox, directed by Richard Schechner, set in an all-night diner in Chicago where cops hang out, which suddenly becomes the setting for a shoot-out. Thurs, Fri, Sun at 8; Sat at 8 & 10. $4, $5, $6. The Envelope, 35 Wooster St in Soho (966-3651).

**CSC Repertory**–Jean Genet's *The Maids.* CSC Repertory, 136 E 13th St (677-4210).

**Comedy Faces of '78**–Cabaret, starring The First Amendment, Comedy Troupe, Seborn Westbrook, Rita Ebenhart, and others. At 8 & 10:30 p.m. Thurs thru Sat, thru 4/29. $4. Actors Plyhse, 100-7th Ave So (242-9657).

**Curse of the Starving Class**–Sam Shepard's play is a sort of fancier, more literary version of all those earnest middle-class plays about the decay of the family in Middle America, here treated in an absurdist, faintly surreal fashion. The production, though, is generally accomplished, with Olympia Dukakis and Pamela Reed giving particularly able performances under Robert Woodruff's straightforward direction. Thru 4/9. Public/Newman Theater, 425 Lafayette St (677-6350).

**Da**–Paul Rudd and Brian Murray in Hugh Leonard's play, directed by Melvin Bernhardt. Wed thru Sun at 8 p.m. Sun and Sat at 3. $4. Hudson Guild Theater, 441 W 26th (760-9847).

**Dark Symphony**–Dramatization by Dwight Collins and Avery Brooks of writing drawn from the Harlem Renaissance tracing the black diaspora from Africa to America. 4/5, 6, 7 at 8 p.m. 4/8 at 7 & 9:30; 4/9 at 3:30. $2.50. Little Theater, 5 W 30th (564-0692).

**The Death and Resurrection of Mr. Roche**–Thomas Kilroy's drama set in present-day Dublin. Thurs thru Sun at 8 p.m. thru 4/16. $3. Theater Off Park, 28 E 35th (683-4991).

**Double Bill**–Lanford Wilson's *Brontosaurus,* and John Bishop's *Cabin 12;* Tues thru Fri at 8 p.m. Sat at 7 & 10 p.m. Sun at 3. Thru 4/8. Circle Repertory Theater, 99 7th Ave So (924-7100).

**Double Bill**–Robert Heide's *Suburban Tremens* and *Increased Occupancy.* Thurs at 8; Fri & Sat at 10 & Sun at 4:30, 4/6-23. $3. Westbeth Theater, 151 Bank St (691-2272).

**Don Juan in Hell**–By George Bernard Shaw. Thurs thru Sat at 8:30, Thru 4/8. Medicine Show Theater, 45 E 20th (982-2986).

**Drama Committee Repertory**–Gogol's *Chichikov's Journey,* Sat at 8 & 10:30, thru 5/14. Arthur Reel's *Possession,* Wed, Thurs, Fri, Sun at 8 p.m. 4/13-5/14. Strindberg's *Comrades,* Sat at 2:30; Mon & Tues at 8; 4/17-5/30. $3. 17 W 20th (929-8377).

**The Fantasticks**–Musical based on the Rostand play, in its zillionth year and the end is not in sight. Has spawned plenty of on-Bdway talent. Tues-Fri at 8 p.m. Sat at 7 & 10; Sun at 3 & 7:30. Sullivan St Playhouse at Bleecker (OR 4-3838).

**Find Your Way Home**–John Swearingen and Judy Frank in a drama of love, truth, sexuality, jealousy, fantasy, etc, by John Hopkins. 4/6-8 at 8 p.m. 4/9 at 3 p.m. $3. Production Company, 249 W 18th (691-7359).

**Fourth Wall Repertory**–Ken Krauss's *Don't Stand in the Doorway;* Fri & Sat at 8 p.m. thru 5/27, *On the Wall,* a comedy revue; Fri & Sat at 11:30 p.m. thru 5/27, Provincetown Plyhse, 13 MacDougal St (254-5060).

**The F. M. Safe**–A contemporary comedy set in a Puerto Rican neighborhood in New York concerning the trials and tribulations of a liquor store owner and his wife. Jaime Carrero is the author, the director is Alba Oms, and it stars Miriam Colon. Tues thru Thurs at 7:30 in English. Fri & Sat at 7:30, Sun at 3 & 7:30 in Spanish, 4/11-28. $5. Puerto Rican Theater, 304 W 47th (354-1293).

**Godspell**–"Back by Popular Demand." Wed at 2; Thurs & Fri at 8 p.m. Sat at 2 & 8 p.m. $6. Thru 4/29. Lamb's Ministries, 130 W 44th (575-0300).

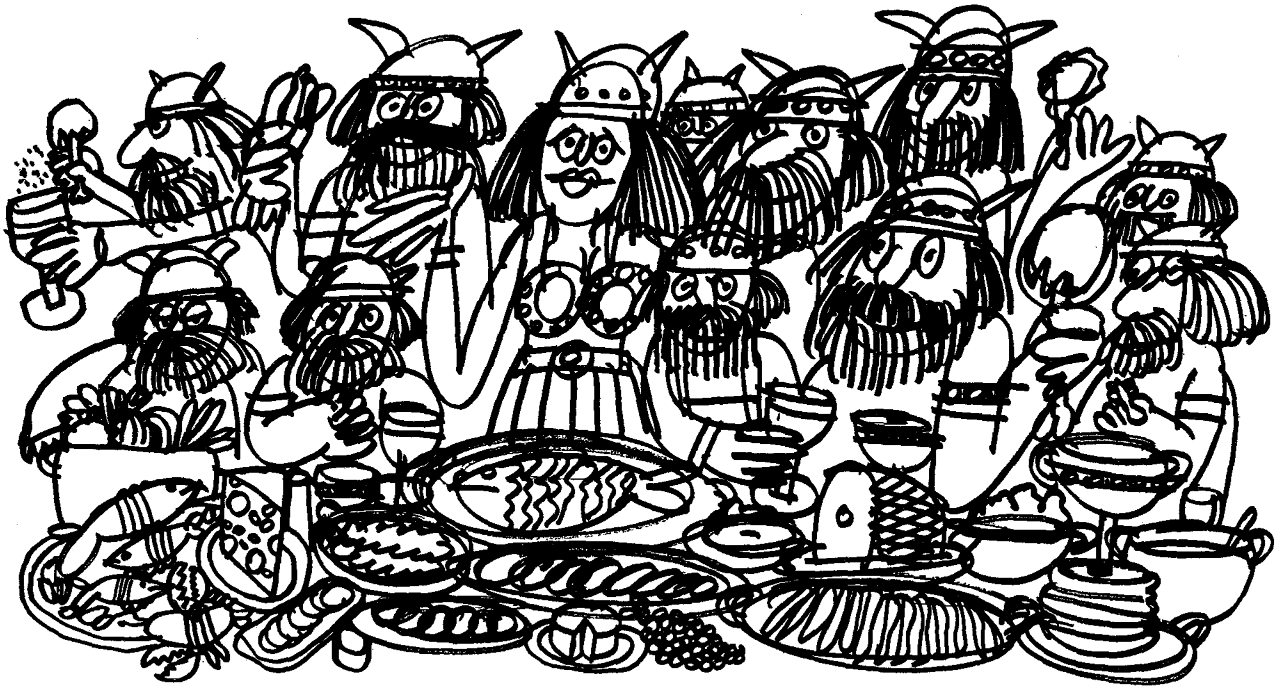
**'Tis Pity She's a Whore**–John Ford's classic tragedy, directed by Allen Schoer. Wed thru Sat, 4/5-22, at 8 p.m. $3. Walden Theater, 1 W 88th (874-7995).

**Jean Cocteau Repertory**–Pinter's *The Birthday Party;* Sartre's *No Exit.* Ben Jonson's comedy, *Volpone,* from 4/14, *'Tis Pity She's a Whore.* Bouwerie Lane Theater, 330 Bowery (677-0060).

**Leonard Melfi Trio**–*In Lunchtime, Halloween,* and *Birdbath* all revolving about encounters of love, sex, and anarchy in the Big Apple, play as follows: The first two (which appear as a double bill), 4/6-9, 4/13-16. *Birdbath,* 4/21-23, 4/28-30, 5/5-7, 5/12-14. Theater XII, 94 St Marks Pl (473-9054).

**Lackland**–A play by Bill Bozzone set at an air force base in 1966. Wed thru Sat thru 4/15. $2. West-Park Theater, 165 W 86th (877-1671).

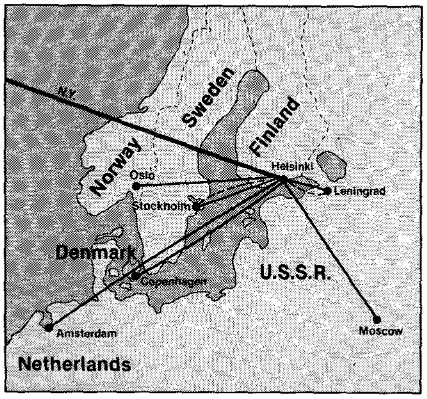
# How Henni Salmi, the Finn, accidentally created the world's first smörgåsbord back in 753 A.D. when her husband Heikki thoughtlessly invited his entire Viking lodge home for dinner.



*Smörgås* means open sandwich. *Bord* means table. Precisely what *smörgås* go on your *bord* is determined by the imagination of whoever is preparing the *smörgåsbord.*

The Scandinavians have wonderful imaginations. The grilled, the poached, the smoked herring, trout, eel, and salmon; the black, brown, coarse and fine breads; the crackling fresh vegetables; the shell-fish raw, steamed and sauteed; the sausage sweet and spicy, hard and soft; the red and the black scoops of caviar; the cheeses mild to sharp to stinging; the icy Finlandia Vodka and wild berry liqueurs from beyond the Arctic Circle.

A hot and cold, sweet and pungent symphony of a buffet.



This is smörgåsbord, and it can be yours every day you spend in these lands of the midnight sun.

Only Finnair can jet you direct to Helsinki, the gateway to the rest of Scandinavia. It is from this friendly Finnish capital of side-walk cafes and harbor-bordered parks and gracious boulevards that you begin your exploration of Finland's lake country, her Baltic coastal towns, her Lapland and her close Scandinavian neighbors.

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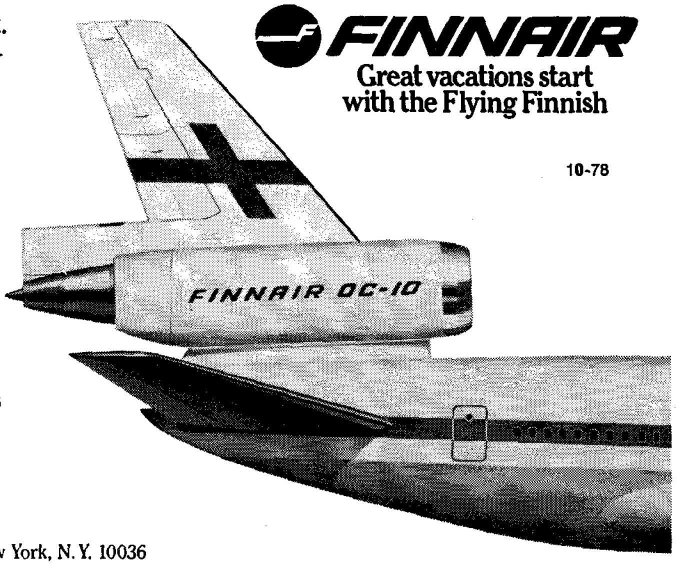
This, then, is a tiny taste of Scandinavia. Like her people, her summers are gentle and warm. Her beauties are vivid. As will be your memories years after you return from this extraordinary corner of our world.



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**A Life in the Theater**–David Mamet is our current most-promising playwright. In this series of vignettes, showing us an older, proudly declining actor and a young and ambitiously climbing one in their on- and off-stage relationships, he gives away the show by the fact that every scene is a duologue. We keep waiting for a little verbal football, something more team-oriented and teeming with life. Wed thru Fri at 8; Sat at 7 & 10; Sun at 3 & 7. Theater de Lys, 121 Christopher St (WA 4-8782).

**The Life of Galileo**–Bertolt Brecht's play, starring Laurence Luckinbill. Tues thru Sat $7, $5. Thru 4/23. Havemeyer Hall (Main Gate of Columbia at Bdway & 116th) (280-3870).

**Livin Fat**–Judi Ann Mason's comedy of events in a poor black southern family that comes into a lot of money. Thurs thru Sat at 8; Sun at 4, thru 5/14. $5. Billie Holiday Theater, 1368 Fulton St, Bklyn (636-0919).

**The Mandrake**–The less said about Machiavelli's comedy, the better. It's uninventively camped up by Wilford Leach's direction and decor, abysmally costumed by Patricia McCourty, and execrably acted by all but Angele Pietropinto and Larry Pine, who, unsubtle but professional, tower above a gaggle of ghastly amateurs. Public/Anspacher, 425 Lafayette St (677-6350).

**The Millionairess**–George Bernard Shaw's play, directed by Andres Castro. Fri thru Sun at 8 p.m. thru 4/23. $3. West Side Repertory Theater, 252 W 81st (666-3521).

**Moliere in Spite of Himself**–Adapted and directed by Michael Lessac from a play by Mikhail Bulgakov. Moliere's tragic/comic theatrics in the court of Louis XIV as seen through the eyes of the Soviet playwright. Tues thru Sat at 7:30; Sat mat at 2 p.m. Thru 4/29. $6, $5.50. Colonnades Theater Lab, 428 Lafayette St (673-2222).

**Othello**–Earle Hyman stars in this updating of the Shakespeare play, directed by Gene Feist, with Carmen de Lavallade and Nicholas Kepros. Tues thru Sat at 8 p.m. Mats Wed, Sat & Sun at 2 p.m. thru 4/9. Roundabout/Stage One, 333 W 23rd (924-7160).

**Pageant in Exile**–A dramatic musical on Byron & Shelley by Randy Wilson, directed by Larry Carpenter. Wed thru Sat at 8; Sun at 3 p.m. $2. Westside Airlines Terminal (corner of 10th Ave & 42nd) (947-4224).

**The Passion of Dracula**–Stefan Schnabel in a totally new version of the Count's adventures (vastly preferable to the on-Broadway version), by Bob Hall and David Richmond. Peter Bennett directs. Cherry Lane Theater, 38 Commerce St (YU 9-2020).

**The Phantom of the Opera**–Back again, this time haunting a concert hall, attempting to win the love of a young dancer. Adapted by Albert Reyes, Fri & Sat at 8 p.m. Sun at 4 & 8 p.m. thru 4/9. Nat Horne Theater, 440 W 42nd (736-7128).

**Patio/Porch**–Jack Heifner's new comedy, starring Fannie Flagg and Ronnie Claire Edwards, set in a small Texas town on the hottest day of the year. From 4/4. Century, 235 W 46th (354-6644).

**A Prayer for my Daughter**–A pair of sordid policemen question and torture a couple of homosexuals guilty of a pitifully sleazy murder. The play, by Thomas Babe, moves along at a good clip and is constructed with considerable know-how. Robert Ackerman has directed appropriately. Public/Anspacher, 425 Lafayette St (677-6350).

**P.S. Your Cat Is Dead**–A rewrite of James Kirkwood's play about a series of disasters that befall a New York actor, directed by Robert Nigro. Tues thru Fri at 8; Sat at 7 & 10; Sun at 3 & 7:30. Promenade Theater, 2162 Bdway (799-7690).

**The Promise**–Marilyn McIntyre, Christopher Paul Goutman, and Davis Hall, in a play by Aleksei Arbuzov, directed by Michael Fried. Tues thru Sat at 8; mat Wed, Sat & Sun at 2 p.m. thru 4/9. Roundabout/Stage Two, 307 W 26th (924-7160).

**The Renaissance: Beatrice Cenci**–A historic tragedy by Roberto Monticello about the passion and execution of the Cenci in late 16th Century Rome. Thurs thru Sun, thru 4/9 at 8 p.m. Cubiculo, 414 W 51 (265-2138).

**Royal Repertory**–GBS's *Candida*; David Guerdon's *The Laundry*. $3. Royal Playhouse, 219 Second Ave (GR 5-9647).

**Runaways**–A new entertainment, written, composed, and directed by Elizabeth Swados, is really about growing up—absurdly, tragically, and sometimes, despite everything, even triumphantly. The music, in all conceivable pop, folk, and ethnic modes, is fair to excellent. The performances, both by the four professionals and the fifteen semiprofessionals and neophytes are, at the very least, engaging; in many cases, enchanting. Martinson Hall/Public Theater, 425 Lafayette St (677-6350).

**Safe House**–Nicholas Kazan's play, directed by Jonathan Alper. An examination of the conflict that arises when two old comrades from Berkeley meet— one now a fugitive, the other a therapist. Wed thru Sun at 8, 4/5-30. $3. Manhattan Theater Club, 321 E 73rd (472-0600).

**She Stoops To Conquer**–Oliver Goldsmith's comedy of mistaken identities. Fri at 8; Sat at 7 & 10; Sun at 3 p.m. thru 4/9. $3. Troupe Theater, 335 W 39th (244-9699).

**Spanish Theater Repertory**–*Bodas de Sangre* by Lorca; *Te Juro Juana Que Tengo Ganas* and *El Censo* by Carballido; *Cien Veces No Debo*; *Los Japoneses No Esperan* by Talesnik; *Jardin de Otono* by Diana Raznovich, directed by Rene Buch, Delfor Peralta, and Braulio Villar. All plays in Spanish in rotating repertory. Thru May. Gramercy Arts Theater, 138 E 27th. For dates and time call 889-2850.

**The Taming of the Shrew**–Shakespeare's comedy, directed by John Henry Davis. 4/6-16, Equity Library Theater, 103rd & Riverside Dr (663-2028).

**Tatyana Repina**–Anton Chekhov's play, Fri thru Mon at 8 p.m. 4/7-17. $3.50. Judson Memorial Church, 55 Washington Sq So (GR 7-0351).

**Julius Ceasar**–William Shakespeare's tragedy, directed by Frank Dunlop, performed by the BAM Theater Company, thru 4/23. Brooklyn Academy of Music, 30 Lafayette Ave (636-4123).

**Triple Bill**–Beckett's *Act Without Words;* Pirandello's *The Man With the Flower in His Mouth,* and Sharon Dennis's *Room.* Fri & Sat at 8 p.m. 4/7-5/6. $3.50. The Gathering Place, 150 W 26th (924-6988).

**Too Late for Yogurt**–Three psychotic episodes by Harry Koutoukis. Fri thru Sun at 7:30 p.m. 4/7-5/1. $3. Westbeth Theater, 151 Bank St (691-2260).

**Vanities**–Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground *(The Group, Grease, etc.),* but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Cordis Heard, Monica Merryman) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St (541-8394).

**Troupe Repertory**–GBS's *Candida,* Fri at 8, Sat at 7 & 10 p.m. Sun at 3 p.m. thru 4/9 $3. Upstairs Theater. Oliver Goldsmith's *She Stoops to Conquer,* Fri at 8; Sat at 7 & 10 p.m. Sun at 3, thru 4/9. $3. Downstairs Theater. 335 W 39th St (727-3092).

**The Wager**–Mark Medoff's play in which three men and one woman test the limits of their relationships to one another. Fri thru Sun at 8 p.m. thru 4/16. Drama Ensemble, 108 Wooster St (925-9016).

**When the Sun Goes Down**–Michael Shurtleff's play, Mon thru Fri, 4/3-7, 10-14 at 1:15 p.m. $1.50, bring your lunch. Quaigh Lunchtime Theater, mezzanine level of Hotel Diplomat, 108 W 43rd St (221-9088 betw noon and 1 p.m.).

**The Winner Goes Home**–Comedy-drama about three sons' efforts to come to grips with an unconventional father. By Lyla Hay Owen. Fri thru Sat at 8; Sun at 4:30, Mon at 8. Thru 4/15. $3. The Townhouse, 124 W 60th (243-2226).

**Woman to Woman**–Three one-act plays by Michael Shurtleff. Mon thru Thurs, thru 4/13, at 8 p.m. The Troupe, 335 W 39th (244-9699).

## New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Mon to Fri, 1-6. New York Magazine will be happy to advise you.

# After Dark

## NIGHTCLUBS

**Applause**–40th St & Lex. Restaurant club, with singer-pianist Ann Lebeaux holding forth Mon thru Sat from 8 p.m. (687-7267).

**Arthur's**–44 W 56th. Continental cuisine, showcase Tues & Wed. Other nights singing waiters and waitresses (581-9765).

**Barbizon Plaza Library**–6th Ave, betw 58th & 59th. Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m.-3 a.m.; Sun, 8 p.m. to 2 a.m. (CI 7-7000).

**Cachaça**–403 E 62nd. Mirrors, dining at marble-topped tables, potted palms, gray velvet Chesterfield sofas, and singer Denise de la Pina 4/4-25, at 11, 12:30 & 2 a.m. (688-8501).

**Cafe Fanny**–Madison and 43rd. Patterned on 19th century Viennese cafes with an informal ambiance and open from 7 a.m. to midnight daily. The Curtis Sisters play week nights, Mon thru Fri (687-7115).

**Catch a Rising Star**–1487 1st Ave. Continuous entertainment by comics and singers Tues thru Sun, with steadies Pat Benatar and David Sayh (794-1906).

**Ceal's Place**–39th & 9th Ave. A homey place specializing in soup & bread; Laine Cooke, with David Lahm at the keyboard, sings Saturdays. Other entertainers other nights, Eric Oxendine and friends, and jazz pianist Patti Brown (947-7779).

**La Chansonnette**–890 Second Ave. Rita Dimitri every Tues thru Sat at 10 (PL 2-7320).

**Chateau Madrid**–48th St & Lex. "Latin Fantasy," featuring Susy Lemans, Mon thru Fri 9:30 & midnight. Sat has three shows (PL 2-8080).

**Club Ibis**–151 E 50th. Egyptian decor, international cuisine, and a revue with belly-dancers and whirling dervishes. Two orchestras for dancing. Showtime is 9:45 & 12:30 every night but Sunday (753-3471).

**Comic Strip**–1568 Second Ave. Restaurant, comedy spot with an improvisational entertainment, Sun thru Fri, fun starts at 9; Sat at 9 & 12:15 (861-9386).

**Copacabana**–10 E 60th. singer/actress/dancer Mira Christian, 10 p.m. & midnight. Dancing to the music of the Irving Fields Trio Tues thru Sat, 8 to 4 a.m. (PL 5-6010).

**Copa-Disco**–10 E 60th. Huge dance floor with much light and sound. Fri & Sat only, 10 p.m. to 4 a.m. (755-6010).

**Cotton Club**–666 W 125th. New cabaret-supper club reminiscent of the 30s. 4/5-17, Arthur Prysock. Cotton Club Revue and Orchestra. Shows at 10 and 12:30 (MO 3-7980).

**Dionysos**–304 E 48th. Stelios, a band for Greek dancing. Elena Voulgari entertains nightly. Interesting decor, and international cuisine (758-8240).

**Hippopotamus II**–405 E 62nd A pretty place with a fireplace, an English club atmosphere, and a fine chef. Plus disco-dancing from 10 to 4 a.m. nightly (486-1566).

**Improvisation**–358 W 44. Comics and singing waitresses all night long, seven days a week; food; and total informality (765-8268).

**Jimmy Weston's**–131 E 54th. 4/10-5/27, jazz great Dorothy Donegan plays piano nightly except Sunday at 10, midnight & 2 a.m. The Tommy Furtado Trio Tues thru Sat and the Bernie Leighton Quartet on Sun and Mon (838-8384).

**Koatails**–1189 First Avenue. New discotheque, right out of Busby Berkeley, tuxedoed waitresses, demonstrations of period dances (535-6423).

**Mamma Leone's**–239 W 48th. Lavish cuisine with continuous entertainment by singers and guitarists and accordionists (JU 6-5151).

**Once Upon a Stove**–325 Third Ave. Valentine Room: Thursdays at 8:30, an all-female comedy revue. Dancing 7:30 to midnight Fri. & Sat. Victorian Room: Dancing Wed & Thurs (683-0044).

**L'Oubliette**–2 W 55th. Soul French discotheque with fine music and atmosphere (265-1595).

**Playboy Club**–5 E 59th. Lainie's Room: Jazz singer Liz Torres thru 4/8, Mon thru Fri 9 & 11:30 p.m. Sat, 8:30, 11 p.m. & 1 a.m. (PL 2-3100).

**Rainbow Grill**–65th floor, Rockefeller Center. *Tremendous view, and 4/3-15, the Tommy Sands* Revue with the famed teenage idol of the '50s (PL 7-8970).

**Rainbow Room**–65th floor, Rockefeller Plaza. Exquisite, enormous dining and dancing room, with a view of the entire world, almost. Sy Oliver and his orchestra play for dancing (except on Mondays). (PL 7-9090).

**Reflections**–40 E 58th. Attractive bi-level discotheque, open Wed, Fri & Sat from 10 to 4 a.m. (MU 8-3365).

**Roma di Notte**–137 E 55th Italian cabaret with hideaway caves for private dining. Dancing to the Roma 88 orchestra, plus strolling musicians from 8 p.m. to 2 a.m. Closed Sundays (832-1128).

**Roseland**–239 W 52nd. Ballroom open Wed thru Sun 6:30 to midnight. From 2 p.m. Thurs and weekend. Warren Covington and his orchestra alternate for *dancing with the Ramon Argueso band.* Don Glasser Orchestra. Petro and Olga dance class Wed (CI 7-0200).

**Shepheard's**–Park Ave & 56th. Thru 4/15, Phil Flowers and the Inner Connection (421-0900).

**Sibi**–151 E 50th. Charlie Byrd, great jazz guitarist with his trio here thru 4/15, 10 p.m., midnight, and 2 a.m. nightly (except Sun) through (753-3429).

**Stork Club**–112 Central Park South. Perhaps the most elegant room for dining and dancing in the city, and the cocktail piano trio, contracted thru Peter Duchin, is above average (581-7080).

**Touches**–190 Third, at 17th. Discotheque, all scintilla*tion, and mirrors, downstairs from that estimable* eatery known as Tuesdays (533-7902).

**La Vie En Rose**–227 E 56th. *Pouff,* a musical revue with a cast of twenty-five. Mon thru Sat at 9:30; and at 11:30. Disco dancing and dining before and after show (755-1820).

### THE HOTEL ROOMS

**Americana,** 811 Seventh Ave (581-1000). **French Quarter:** New Orleans atmosphere, and dancing to music of Bobby Michaels & Company, Mon thru Sat, 9 to 1:30 a.m. Sun 5 to midnight. **Bridges:** Singer-pianist Amy Lynn Yago, 5:30 p.m. to 11 p.m.

**Carlyle,** Madison Ave & 77th (744-1600). **The Cafe:** Bobby Short is back with Beverly Peer on bass, and Gene Gammage on drums. **Bemelmans Bar:** Teddy Wilson, the patron saint of swing piano and one of the most stylish of improvisors, is alone at the keyboard on weekday nights.

**Pierre,** 5th Ave & 61st St (838-8000). **The Cafe:** 7-string guitarist Bucky Pizzarelli and his trio play quiet ballads and bright standards with cool jollity and elan. Tues thru Sat, 8:30 to 12:30. Sun & Mon, Steve Weltner, on piano.

**Sheraton,** 55th & 7th Ave (247-8000). **Sally's:** Turn of the century lounge-cabaret, with entertainment nightly. From 9:30 to 1:30 thru 4/29, Bradley Band, starring Susan Bradley. **The Falstaff Room:** Pianist Effie, 5 to 10 p.m. Mon thru Fri. And from 10 to 12:30, singer Mary Small.

**St. Regis Sheraton,** 5th Ave & 55th (PL 3-4500). **Old King Cole:** Continuous dinner/dance music, Ray Harley, pianist, 5:30-9 p.m. Mark Shane with the Peter Duchin Quartet, 9 p.m. -2 a.m. alternating with The St. Regis Latin Combo.

### JAZZ—ROCK—GUITAR, ETC.

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**Ali's Alley**–77 Greene St. Thru 4/8, Leon Thomas, the singer-yodeler who created quite a stir a few years ago with Pharoah Sanders, leads a band. 4/11-15, The Frank Wright Quartet. On Mondays, Ted Daniels has the big band (226-9042).

**Arthur's Tavern**–57 Grove St. Dixieland on Monday evenings with the Grove Street Stompers at home base from 9:15 until 1 a.m. Mable Godwin at the *piano Thurs thru Sat, 9:30 to 3:30 a.m.* (CH 2-9468).

**Assembly**–16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beatle songs, requests (581-3580).

**The Ballroom**–458 W Bdway. *By Strouse*— an evening of music by Charles ('Annie') Strouse; with a cast of four. 8:30 & 10:30, Tues thru Sun, 8:30 & 10:30 (673-9121 or 473-9367).

**Beefsteak Charlie's**–12th St & Fifth. Ray Bryant, one of the hardest swinging modern pianists, has a trio *4/5-8. He is an exceptional blues player* (675-4720).

**Benihana Palace**–15 W 44th. Hiroko Kondo plays pop organ in the bar, Wed thru Sat, in an authentic Japanese inn setting (682-7120).

**Blue Hawaii**–135 3rd Ave. Jaki Byard, *the master* surveyor of jazz piano, commands attention Sunday evenings at 10; Joanee Bracken, Weldon Irvine, and Sharon Freeman are three gifted pianists who take over Wed thru Fri respectively (260-7690).

**The Bottom Line**–15 W 4th St. 4/6-8, *Loudon Wainwright III; Slow Train.* 4/11-12, *Crystal Gayle.* (228-6300).

**Carnegie Hall Cabaret**–165 W 56th. Jazz pianist Ellis Larkins is here and plays from 8 to midnight (PL 7-9522).

**Christy's Skylite Gardens**–64 W 11th. Charming restaurant filled with plants, skylights, and music nightly. Thru 4/15, Linda Dougherty. 4/ 17-29, *Rosanna Vitro.* (673-5720).

**The Clubhouse**–1315 Second Ave (at 69th). Steakhouse, with a tennis and golf motif, and jazz/blues/ballads singer and pianist Stan Facey entertaining nightly (628-0600).

**La Colombe d'Or**–134 E 26th. Cafe-restaurant, with composer-singer-guitarist Gilbert Dray offering ballads and songs of France, Wed thru Sat, from 9 p.m. to midnight (689-0666).

**Eddie Condon's**–144 W 54th. Red Balaban's house band entertains. Guests sit in on Tuesdays and Sundays (265-8277).

**Gregory's**–First Ave at 63rd. There have been a few interesting changes in personnel: the Al Haig trio on Monday nights now includes former Gillespie-guitarist Al Gafa, *while the compleat bebop guitarist* Chuck Wayne leads his own trio on Tuesdays. Wed thru Sat, 10 p.m. to 3 a.m., Hod O'Brien Trio, with guitarist Joe Puma. Mon thru Sat, 7 to 10, Gene Roland Trio (371-2220).

**Irish Pavilion**–130 E 57th. Pat Conway trio with Pat Mahon on accordion and Pete Cannata on bass guitar playing and singing country, Irish, light rock. *Also singalongs. Wednesdays from 8 to midnight* thru 5/3 (759-9041).

**Jacques'**–210 E 58th. Hungarian cuisine here, and composer-pianist Jorge Rios plays nightly from 5 to 9 p.m. followed by pianists Lynn Richards and Marc Marique for the late night crowd (PL 3-5513).

**Jazzmania**–14 E 23rd. The city's sole floating jam session, with guests sitting in with the regulars Fri & Sat, 9 thru 2 a.m., and an All-Star Invitational Jazz Session, which is something less than all-star, but usually lively on Sun, from 5 p.m. (477-3077).

**Jimmy Ryan's**–154 W 54th. Roy Eldridge is a monu*ment to the jazz spirit, and to miss seeing him at* work is to deny yourself the pleasure of witnessing one of the few enduring giants. His group includes clarinetist Joe Muranyi and trombonist Bobby Pratt. Mon & Sun, Max Kaminsky, no slouch either, leads *the band. Fri 5:30 to 8, Stan Gold Quartet* (664-9700).

**Larson's**–1160 Third Ave. Brooks Kerr, the young repository of classical jazz piano pieces, stride orthodoxies, and arcane as well as pop Ellington, works with Ellingtonian bassist Aaron Bell, whose tone and time is flawless, and drummer Shelton Gary Thursdays thru Saturdays; on Tuesdays and Wednesdays, drummer Sonny Greer, who intro-

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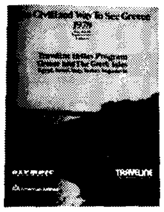

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**Marty's**–1265 Third Ave. Terraces and gardens and continental food. Jimmy Jordan plays the piano and sings blues and ballads (249-4100).

**Les Mareyeurs**–998 Madison Ave. French seafood house in the heart of the art gallery country. Singer-pianist Diana Finn entertains Tues thru Sat from 7 to midnight (628-3333).

**Michael's Pub**–211 E 55th. Singer Francine Caroll from 9:15 p.m. in a tribute to Sophie Tucker. Thru 4/8. 4/11-5/6, jazz violinist Joe Venuti Closed Sundays (PL 8-2272).

**Monsignore II**–61 E 55th. Plush place with excellent service, a great chef, and strolling guitarist-singer Bravo Riccardo entertaining Mon thru Sat from 6:30 (EL 5-2070).

**Nickels**–227 E 67th. Pianist Ed Linderman does right by show tunes. Mon thru Sat, from 8:30 on (794-2331).

**Oliver's**–141 E 57th. English-type restaurant, with singer-pianist Danny Deaver, Tues, Wed, Thurs & Sat, 6 to 11. Mon & Fri evenings singer-pianist Elaine Francis (753-9180).

**O'Lunney's**–915 Second Ave. betw 48th & 49th. Reasonably-priced eatery where you can dance and listen to country and western music. Mon thru Sat from 9; Sun from 7 is for bluegrass (751-5470).

**Onde's**–160 E 48th St. A new split-level dining room with a dance floor and lounge. The Art Syms Quartet plays for entertainment. Pianist-singer Larry Paine from 7 p.m. in the lounge (752-0200).

**The Other End**–149 Bleecker St. Thru 4/5, Shawn Phillips. 9 p.m. & 11:30 during the week, 9 p.m. & midnight on Fri & Sat (673-7030).

**Ponte's**–39 Desbrosses St. Italian cuisine; every night but Monday, Dino Palermo and his guitar plus strolling violinists Frank and Andy on Fri & Sat. Closed Sundays (CA 6-4621).

**The Priory**–224 E 53rd. Early American decor, regional American food, and the singer-pianist Don Tabor nightly except Sun, 9 p.m. to 1 a.m. (753-1090).

**Ramayana**–123 W 52nd. New York's only authentic Indonesian restaurant, with plenty of rijsttafel, and a show with dancers, musicians, and singers. Fri & Sat, and music for dancing (581-1170).

**Red Blazer Too**–1576 Third Ave, nr 88th. Wed, the Original Traditional Jazz Band. Thurs, the Sol Yaged Quartet; Fridays, Betty Comora, with John Bucher's Speakeasy Jazz Babies (876-0440).

**Reno Sweeney**–126 W 13th. Tim Cassidy, from 4/4-9, with pop, rock, and country western (691-0900).

**Sacred Cow**–228 W 72nd. Lovely dining place. Ernie Kemm is at the keyboard nightly. Waitresses and waiters participate in the entertainment (873-4067).

**Sweet Basil**–88 7th Ave So. 4/4-8, Chet Baker, who plays trumpet like a man who's seen hell and sings like a little boy, will be at the helm of a quartet 4/9, 10, Benny Wallace trio. 4/11-15, John Clark Quintet (242-1785).

**37th St Hideaway**–32 W 37th. Music for dinner and dancing Tues thru Sat from 7 p.m. on by guitarists Peter Girardi & Alain Levy. Songs from 8 p.m. by Diana Macris. Closed Sun (947-8940).

**Tramps**–125 E 15th. 4/5-8, Baby Jane Dexter, at 8:30 & 10:30. Showcase Tuesday nights (260-0370).

**Village Gate**–Bleecker & Thompson. The magnificent Sonny Rollins makes a rare club appearance, opposite the fine blues pianist Junior Mance, 4/7-8. There will be long lines but they will be worth enduring (475-5120).

**Village Vanguard**–178 Seventh Ave So. The other great tenor saxophonist of the age (see *Village Gate* above) is Dexter Gordon, and he'll have his quartet here thru 4/9. On Monday nights in April, you can hear the remarkable compositions of George Russell, conducted by the elusive theorist (AL 5-4037).

SPECIAL EVENTS, CONCERTS, OPERA, SPORTS
EDITED BY GERARD KAVANAGH

## Special Events

**Ringling Bros. and Barnum & Bailey Circus,** Madison Square Garden (564-4400): 4/5 at 2:30, 4/6 at 10:30 & 2:30, 4/7 at 10:30, 3 & 8, 4/9 at 1, 4/11 at 10:30 & 2:30.

**Jazz: Benny Carter,** Public Theater, 425 Lafayette St. (677-6350), 4/5-6 at 11, 4/7-8 at 12.

**New York/International Antiquarian Book Fair,** Albert Hall in Americana Hotel, Seventh Ave. at 52nd St. (362-5141): 4/6, 7-11; 4/7, noon-9; 4/8-9, 10-6.

**New York Experience,** McGraw-Hill Bldg., Sixth Ave. between 48th & 49th Sts. (869-0345) Mon-Thurs 11-7, Fri & Sat 11-8, Sun 12-8.

**Elvis: The Legend Lives,** Palace Theater, Bdwy at 47th St. (757-2626). Tues-Thurs at 7:30, Fri & Sat at 7 & 10, Sun at 3.

**Mummenschanz,** Bijou Theater, Bdwy at 45th St. (221-8500). Tues-Fri at 8, Sat at 2 & 8, Sun at 3.

## Concerts

### Tuesday, April 4

**New York Philharmonic,** Avery Fisher Hall, at 7:30.
**Ruth Laredo,** 92nd Y, at 8.
**National Orchestral Association,** Carnegie Hall, 8.
**Lois Shapiro,** Carnegie Recital Hall, at 8.

### Wednesday, April 5

**Philadelphia Orchestra,** Avery Fisher Hall, at 8.
**Teresa Brewer,** Carnegie Hall, at 8.
**Juilliard Student Concert,** Alice Tully Hall, at 1.
**Salzburg Mozarteum String Quartet,** 92nd St. Y, 8.
**Cathy Chamberlain,** Town Hall, at 5:45.
**Evenings for New Music,** Carnegie Recital Hall, at 8.
**Andreas Quartet,** St. Peter's Church, Lexington Ave. at 54th St. (989-3591), at noon & 1.

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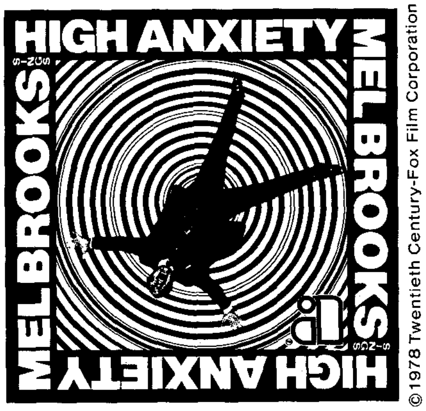

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**Municipal Chamber Orchestra,** Edenwald Community Center, 1150 E 229th St., Bronx (682-6567), at 1:30.
**Paul de Marinis,** The Kitchen, at 8:30.
**Arthur Ozolins,** Alice Tully Hall, at 8.
**Michael Parloff & Diane Walsh,** Goethe House, 1014 Fifth Ave. (663-6135), at 8.
**Constance Taylor,** Le Figaro Cafe, 184 Bleecker St. (677-1100), at 9 & 11.

**Thursday, April 6**

**Baltimore Symphony Orchestra,** Carnegie Hall, at 8.
**Carlos Villa,** 92nd St. Y, at 8.
**New York Philharmonic,** Avery Fisher Hall, at 8:30.
**Muscia Sacra Orchestra & Chorus,** Metropolitan Museum, at 8.
**Composers Ensemble & New Calliope Singers,** The Brook, 40 W 17th St. (929-9554), at 8.
**David Holzman,** Carnegie Recital Hall, at 8.
**Municipal Chamber Orchestra,** Sunnyside Community Center, 4803 Skillman Ave., Queens (682-6567), at 1:30.
**Stuart Marshall,** The Kitchen, at 8:30.
**Charles Le Plante,** Le Figaro Cafe, 184 Bleecker St. (677-1100), at 9 & 11.

**Friday, April 7**

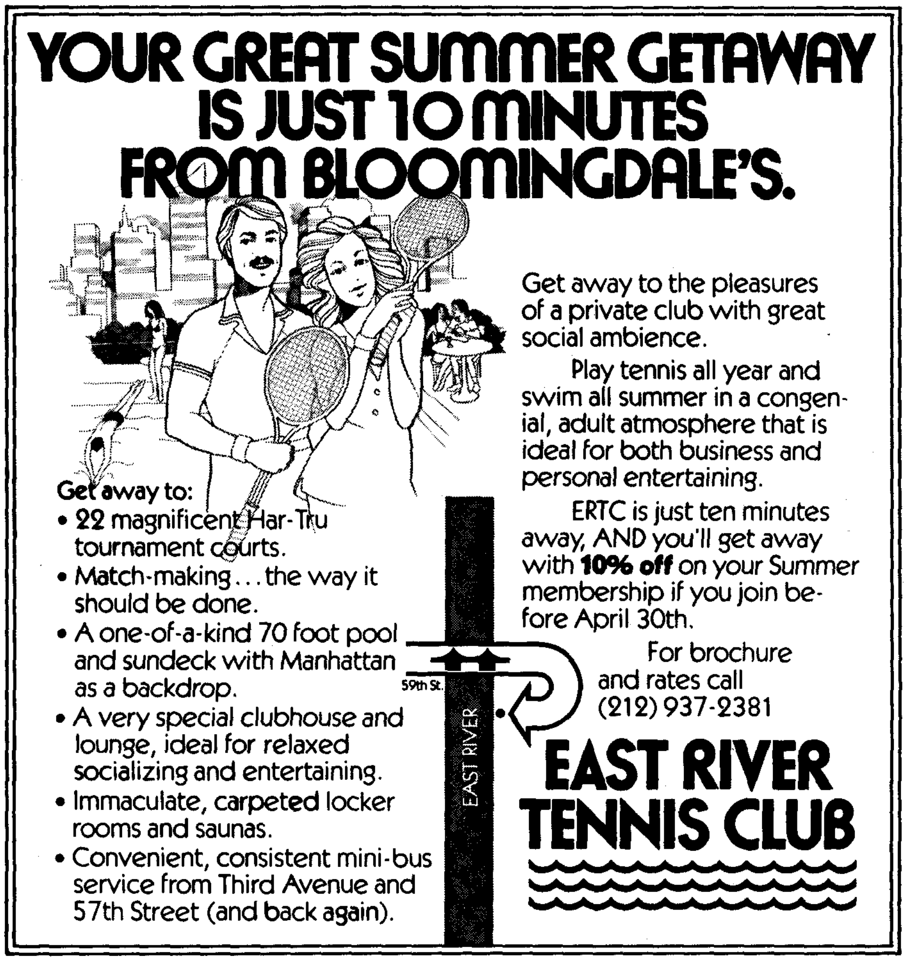
**New York Philharmonic,** Avery Fisher Hall, at 8:30.
**Valadimir Spivakov,** Metropolitan Museum, at 8.
**Juilliard Student Concert,** Alice Tully Hall, at 8:30.
**Jonathan Richman & the Modern Lovers,** Town Hall, at 8.
**Dagaberto Linhares,** CUNY Graduate Center, 33 W 42nd St. (790-4331), at 8.
**Alvin Lucier,** The Kitchen, at 8:30.
**Eleni Traganas,** Carnegie Recital Hall, at 8.
**Concert Social,** Biltmore Hotel Music Room, Madison Ave. at 43rd St. (749-5464), at 8:30.
**Music & Meditations,** Greenwich House Music School, 46 Barrow St. (242-4771), at 8.
**Arlene Portney,** Jack Kahn Pianos, 158 W 55th St. (265-1489), at 8.
**Robert Schwarz & Alice Jacobs,** Queens College (520-7340), at 3.

**Saturday, April 8**

**Saint Cecilia Chorus & Orchestra,** Carnegie Hall, 8.
**Concordia College Choir,** Alice Tully Hall, at 3.
***Stephen Mayer,*** *Town Hall, at 2:30.*
**Waverly Consort,** Metropolitan Museum, at 8.
**Echo Singing Society,** Carnegie Recital Hall, at 2.
**New York Philharmonic,** Avery Fisher Hall, at 8:30.
**Shura Cherkassky,** 92nd St. Y, at 8.
**Andreas String Quartet & Edmund Arkus,** P.S. 99, 82-37 Kew Gardens Rd. (849-6997), at 8:30.
**Juilliard Quartet,** Washington Irving High School, 16th St. at Irving Pl. (586-4680), at 8.
***The West Duo,*** *Carnegie Recital Hall, at 5:45.*
**Norma Bruce,** Town Hall, at 5:30.
**Alvin Lucier,** The Kitchen, at 8:30.
**Hanwon Choi,** Carnegie Recital Hall, at 8:30.

**Sunday, April 9**

**Franz Brueggen & Alan Curtis,** Alice Tully Hall, at 3.
***Symphony of the New World,*** *Carnegie Hall, at 3.*
**New York Vocal Arts Ensemble,** 92nd St. Y, at 8:30.
**Marena Erdogan,** Carnegie Recital Hall, at 2:30.
**George Mgrdichian,** Town Hall, at 7.
**Chuck Mangione Concert,** Avery Fisher Hall, at 8:30.
**Municipal Chamber Orchestra,** Kew Gardens Hills Jewish Center, Main St. at 72nd Ave. (682-6567), at 2:30.
**Yueh Lung Shadow Theater,** Bloomingdale House of Music, 323 W 108th St. (663-6021), at 4.
**Yvette Bader,** Carnegie Recital Hall, at 5:45.
**Chamber Music Society of Lincoln Center,** Alice Tully Hall, at 7:30.
**Yehoram Gaon,** Carnegie Hall, at 8.
***Timothy Baker & Steven Masi,*** *Bronx Museum, at 2.*
**Zitta Finkelstein,** St. Peter's Church, 346 W 20th St. (929-2390), at 4.
***Miguel Girollet,*** *Carnegie Recital Hall, at 5:45.*
**Andrea Passigli,** New-York Historical Society, at 2:30.
**Lyric String Quartet,** Le Figaro Cafe, 184 Bleecker St. (677-1100), at 3 & 5.
**Boehm Quintette,** Queens Museum, at 3.
**Alexander Schneider & Guests,** The New School, 66 W 12th St. (741-5689), at 2.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OLYMPIC AIRWAYS

**Stoney Baroque Chamber Players,** Immanuel Lutheran Church, Lexington Ave. at 88th St. (787-0517), at 5.

**Bronx Arts Ensemble,** New York Botanical Garden, Southern Blvd. at 200th St. (548-4445), at 3.

### Monday, April 10

**Syracuse Symphony Orchestra,** Carnegie Hall, at 8.

**Jens Nygaard,** Alice Tully Hall, at 6.

**Chuck Mangione Concert,** Avery Fisher Hall, at 8:30.

**Joanna Simon,** 92nd St. Y, at 8.

**Dagoberto Linhares,** Alice Tully Hall, at 8.

**Florence Levitt,** The Ballroom, 458 W Bdwy (473-9367), at 10:30.

### Tuesday, April 11

**Juilliard Student Concert,** Alice Tully Hall, at 8:30.

**Joseph Fuchs & Arthur Balsam**–92nd St. Y, at 8.

**Philadelphia Orchestra,** Carnegie Hall, at 8.

**Vocal Chamber Ensemble,** Mannes College of Music, at 2.

**Leroy Jenkins Ensemble,** Carnegie Recital Hall, 8.

**New York Philharmonic,** Avery Fisher Hall, at 7:30.

**Student String Quartet,** Mannes College of Music, 5.

## Opera

### METROPOLITAN OPERA
### METROPOLITAN OPERA HOUSE

Tues, 4/4 at 8: **Tosca** with Kubiak, Carreras, Quilico, Capecchi. Conductor: Conlon; director: Schenk; designers: Heinrich & Reppa. Wed, 4/5 at 8: **Cavalleria Rusticana** with Troyanos, Jones, Kraft, Domingo, MacNeil. **I Pagliacci** with Stratas, Domingo, MacNeil, Monk, Atherton. Conductor: Levine; director & designer: Zeffirelli. Thurs, 4/6 at 8: **Die Frau Ohne Schatten** with Rysanek, Schröder-Feinen, Dunn, King, Berry. Conductor: Böhm; director: Merrill; designer: O'Hearn. Fri, 4/7 at 8: **Don Giovanni** with Tomowa-Sintow, Harwood, Peters, Milnes. Conductor: Pritchard; director: Graf; designer: Berman. Sat, 4/8 at 2: **Tosca** (Same cast as 4/4). Sat, 4/8 at 8: **Madama Butterfly** with Scotto, Love, Giacomini, Uppman. Conductor: Woitach; director: Aoyama; designers: Nagasaka, Elson & Lee. Mon, 4/10 at 8: **Die Frau Ohne Schatten** (Same cast as 4/6). Tues, 4/11 at 8: **Cavalleria Rusticana** and **I Pagliacci** (Same cast as 4/5).

### NEW YORK CITY OPERA
### NEW YORK STATE THEATER

Tues, 4/4 at 8: **Tosca** with Schauler, Mauro, Fredricks. Conductor: Kellogg; director: Capobianco; designer: Oenslager. Wed, 4/5 at 8: **The Merry Widow** with Sills, Fowles, Titus, Price. Conductor: Rudel; director: Capobianco; designer: Toms. Thurs, 4/6 at 8: **Cavalleria Rusticana** with Ehrlich, Esham, DiGiuseppe, Long. **I Pagliacci** with Soviero, Mauro, Elvira. Conductor: Kellogg; director: Corsaro; designer: Evans. Fri, 4/7 at 8: **The Merry Widow** (Same cast as 4/5). Sat, 4/8 at 2: **The Turn of The Screw** with Schauler, Faull, Lankston, Thigpen. Conductor: Keene; director: Mann; designers: Venza & Colt. Sat, 4/8 at 8: **Le Coq d'Or** with Rolandi, McKee, Morales, Densen. Conductor: Pallo; director: Bamberger; designers: Lee & Varona. Sun. 4/9 at 1: **The Merry Widow** (Same cast as 4/5). Sun, 4/9 at 7: **Mefistofele** with Hernandez, Walker, Hill, Ramey. Conductor: Rudel; director: Capobianco; designers: Mitchell & George. Tues, 4/11 at 8: **Die Fledermaus** with Rogers, Rolandi, Griffith, Hensel. Conductor: Minde; director: Freedman; designers: Evans & Aldredge.

### OTHER

**Amato Opera,** 319 Bowery (228-8200). *Lucia Di Lammermoor,* 4/7-8 at 7:30.

**Beggar's Opera Company,** Cami Hall, 165 W 57th St. (972-0113). *Betly,* 4/6-8 at 8, 4/9 at 5:30.

**Light Opera of Manhattan,** 334 E 74th St. (535-6310). *H.M.S. Pinafore,* 4/5 at 2 & 8:30, 4/6-7 at 8:30, 4/8 at 4 & 8:30, 4/9 at 4.

**Opera Films,** Alice Tully Hall (362-1911), 4/4 at 8:30.

**Portable Opera Players,** St. Peter's Episcopal Church, 346 W 20th St. (292-2390). *L'Elisir d'Amore,* 4/5 & 4/8 at 7:30.

### MUSIC DIRECTORY

**Brooklyn Academy of Music,** 30 Lafayette Ave (636-4100).

**Brooklyn Center at Brooklyn College,** Campus Rd at Ave H (859-1180).

**Carnegie Hall and Carnegie Recital Hall,** Seventh Ave at 57th (247-7459).

**City Center,** 131 W 55th (246-8989).

**The Kitchen,** 484 Broome St. (925-3615).

**Lincoln Center:** Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library-Museum (799-2200); Metropolitan Opera House (580-9830); New York State Theater (877-4727).

**Madison Square Garden,** Seventh Ave at 33rd (563-8000).

**Mannes College of Music,** 157 E 74th St. (737-0700).

**Nassau Coliseum,** Hempstead Turnpike, Uniondale, L.I. (516-794-9100).

**92nd St. Y,** at Lexington Ave. (427-6000).

**Town Hall,** 123 W 43rd (582-4536).

**Westbury Music Fair,** Brush Hollow Rd., Westbury, L.I. (516-333-0533).

## Dance

### JOFFREY BALLET
### CITY CENTER

Wed, 4/5 at 8: *Les Patineurs; Brouilliards;* Pas de deux; *Rodeo.* Thurs, 4/6 at 8: *Moves; L'Air d'Esprit; Touch Me; Pineapple Poll.* Fri, 4/7 at 8: *Brouilliards; La Vivandière;* Pas de deux; *Jazz Calendar.* Sat, 4/8 at 8: *Les Patineurs; L'Air d'Esprit; As Time Goes By; Cakewalk.* Sun, 4/9 at 2: *As Time Goes By; Monotones; The Moor's Pavane; Pineapple Poll.* Sun, 4/9 at 7:30: *Brouilliards; L'Air d'Esprit; Touch Me; Jazz Calendar.* Tues, 4/11 at 8: *Kettentanz;* Pas de deux; *Monotones; Cakewalk.*

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Mon, 4/10 at 7:30: *Harbinger; Intermezzo; A Footstep of Air.* Tues, 4/11 at 8: *The Real McCoy; The Gods Amused; Mazurka; The Consort.*

OTHER

**Diane Gray,** Marymount Manhattan Theater, 221 E 71st St. (832-6842), 4/9 at 7:30, 4/10 at 8.

**Marleen Pennison & Dancers,** Performing Space, 117 Hudson St. (966-0978), 4/7-8 at 8.

**Riverside Dance Festival,** Riverside Church, 490 Riverside Dr. (864-2929): Chang Ching Dance Co., 4/6-7 at 8, 4/8 at 2 & 8, 4/9 at 2.

**Royal Ballet of Flanders,** Brooklyn College Center (859-1180), 4/8 at 8.

**Edith Stephen Dance Connection,** Stage One, 333 W 23rd St. (924-7160), 4/9 at 7:30, 4/10-13 at 8.

## Art

*Galleries are open Tues-Sat from between 10 and 11 to between 5 and 6.*
*Asterisk denotes show of special distinction.*
*Art listing edited by Holly Pinto.*

### SOLOS

57th STREET

***Pat Adams**–Large scale paintings and small works on paper, thru 4/29. Zabriskie, 29 W 57th (832-9034).

**Nicol Allan**–Abstract waves, dancers, and heads in collage, sumi, and watercolors, thru 4/15. Parsons-Dreyfuss, 24 W 57th (CI7-7480).

**John Button/Lois Dodd**–Gouaches/Recent paintings, thru 4/13. Fischbach, 29 W 57th (PL9-2345).

**Bernard Chaet**–Watercolors, thru 4/15. Pearl, 29 W 57th (836-6310).

**Sonia Gechtoff**–Panoramic drawings, thru 4/12. Cortella, 41 E 57th (832-2355).

**Maria Gooding,** Works, thru 4/15. Parsons, 24 W 57th (CI7-7480).

**Ken Greenleaf**–Wall and floor sculptures of pieced together wood and aluminum, thru 4/20. deNagy, 29 W 57th (421-3780).

**Herbert Katzman**–Drawings and paintings, thru 4/14. Dintenfass, 50 W 57th (581-2268).

**Harold Lehr**–Environmental sculpture, thru 4/22. Portnoy, 56 W 57th (757-0461).

**Richard Lindner**–Eight large oils, watercolors, and pastels, 4/6-5/6. Janis, 6 W 57th (586-0110).

***Agnes Martin**–Recent watercolors created in New Mexico/Black and white prints of the 70s including Close, Dine, Kelly, others, thru 4/22. Pace, 32 E 57th (HA1-3292).

***Philip Pearlstein**–Seven large canvases of the female model, thru 4/29. Frumkin, 50 W 57th (757-6655).

**William Perehudoff**–Recent paintings, thru 4/20. Long Contemporary, 7 W 57th (PL2-6244).

**Richard Pousette-Dart**–Drawings, thru 4/22. Crispo, 41 E 57th (758-9190).

**Gregorio Prestopino**–Vibrant pastorals with nudes, thru 4/22. Midtown, 11 E 57th (PL8-1900).

**Leo Rabkin**–Boxes with unexpected transformations, thru 4/15. Truman, 38 E 57th (688-3516).

**Jim Reed**–Sheet film and mixed-media works, thru 4/15. Heidenberg, 50 W 57th (586-3808).

**Juan Antonio Roda**–Etchings, thru 4/15. Noble/Polans, 40 W 57th (541-9510).

***Antoni Tapies**–The metaphysical in rich earthy-textured canvases, thru 5/6. Jackson, 521 W 57th (586-4200).

**Donna White**–Architectural acrylics and nature studies, thru 4/15. Viridian, 24 W 57th (245-2882).

**Jack Youngerman**–Form drawings from 1964 to 1968, thru 4/22. Truman, 38 E 57th (688-3516).

MADISON AVE & VICINITY

**Charles Arnoldi**–New paintings, thru 4/27. Elkon, 1063 Mad Ave (535-3940).

**Willard Boepple**–Large welded steel pieces and smaller works, thru 4/29. Acquavella, 18 E 79th (RE4-6300). Mon-Sat 10-5.

**David Lee Brown**–Recent stainless steel sculpture, thru 4/21. Borgenicht, 1018 Mad Ave (LE5-8040).

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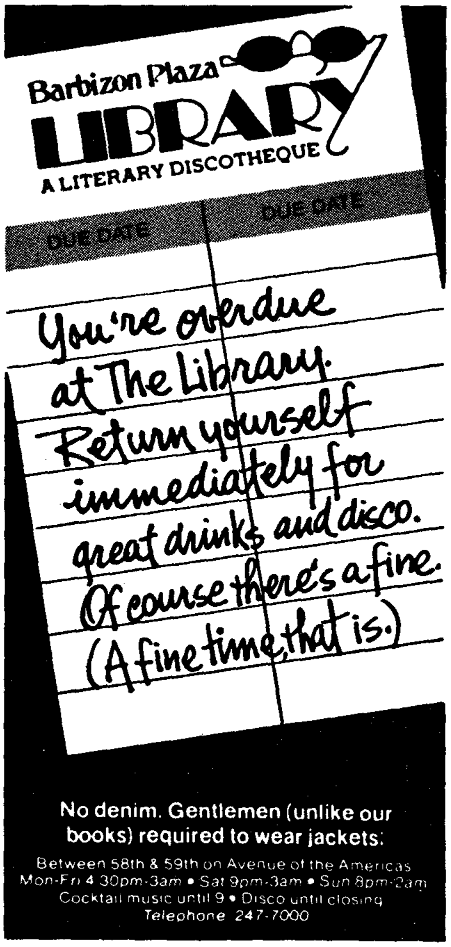

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Goldie Hawn's producer said, "If you looked inside her head, you'd find a bouquet."

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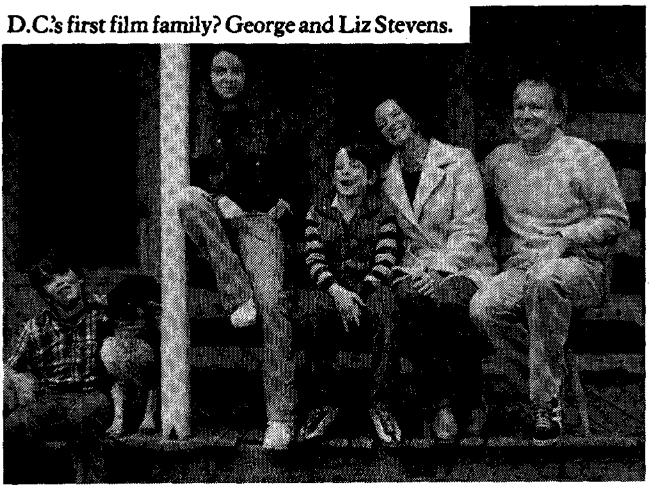
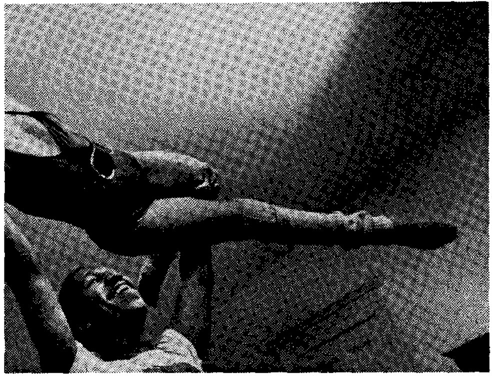
Sondra Locke: "I believe in elves and giants."

"My looks are not common," admits Carol Kane.

D.C.'s first film family? George and Liz Stevens.



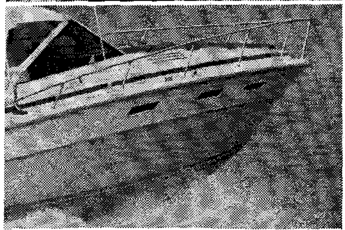


Stock car king Cale Yarborough says, "I got me a watch cat."

Poster artist Paul Davis shows off the hat and cat he made famous.

Guillermo Vilas and his special back-home lady.

Mick's Bianca plays madonna for Halston.



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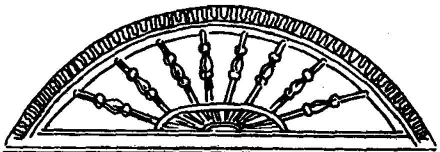

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**Gretna Campbell**–Summer and winter landscapes, thru 4/26. Ingber, 3 E 78th (744-3158).

**Dennis Clive/John Hegerty**–Ceramic trucks/Recent figurative works, thru 4/29. Stone, 48 E 86th (YU8-6870).

**Lucian Freud**–Paintings, thru 4/29. Davis & Long, 746 Mad Ave (861-2811).

**Klaus Fussmann**–Forceful still lifes, apparitionlike scenes, thru 4/22. Lefebre, 47 E 77th (744-3384).

***Ilse Getz**–Paintings and constructions, thru 4/15. Deutsch, 43 E 80th (861-4429).

**Eve Helman/Florence Zlowe**–Collages/Pen and ink drawings, thru 4/16. Community, 28 E 35th (MU3-4988). Tues-Sat 12-5, Sun 1-5.

**Irving Kaufman**–Paintings, thru 4/22. Rehn, 655 Mad Ave (PL3-4694).

**Mary Kelsey/Kikuo Saito**–Color works by both, thru 4/29. O'Reilly, 35 E 67th (988-4370).

**David Levine**–Satirical drawings and watercolors, thru 4/28. Forum, 1018 Mad Ave (LE5-6080).

**Elsie Manville**–Light-filled still lifes, thru 4/22. Kraushaar, 1055 Mad at 80th (535-9888).

**Mercedes**–Fantasy landscapes, thru 4/28. Canty, 50 E 78th (794-9855).

**David Phillips**–Sculpture, drawings and proposals for environmental works, thru 4/29. Touchstone, 118 E 64th (826-6111).

**Paul Pletka**–Recent paintings, thru 4/29. Kerr, 49 E 82nd (628-1200). Mon-Fri 9-5, Sat 10-5.

**Robert Sarsony**–Recent works, thru 4/22. Christopher, 766 Mad Ave (737-3224).

**Barbara Schwartz**–Charcoal imprints, thru 4/20. Willard, 29 E 72nd (744-2925).

**Joan Semmel**–Recent paintings, thru 4/27. Lerner-Heller, 956 Mad Ave (861-9010).

**Keith Sonnier**–Graphics, 4/8-29. Castelli, 4 E 77th (288-3202).

**Paul Waldman**–Paintings and drawings, thru 4/15. BlumHelman, 13 E 75th (249-5350).

**Kay Walkingstick**–Layers of black paint around underlying colored arcs, thru 4/22. Urdang, 23 E 74th (BU8-7004).

### SoHo

**Cicely Aikman/Bob Berlind**–Winter from the window and Maine summers/City windowscapes and heads, thru 4/20. Green Mountain, 135 Greene (674-2390).

**Shirley Bach/Ethel Herst**–Paintings by both, thru 4/23. Viewing Room, 72 Wooster (431-5904).

***Jared Bark/Annette Messager**–An installation entitled "The Cold Lighthouse" and smaller metamorphic works /French works, thru 4/12. Solomon, 392 W Bdwy (925-1900).

***Bill Barrell**–Potholes, a city's decay, 4/9-30. Apollo, 104 Greene (431-3388).

***Rachel Bas-Cohain**–Large scale sculpture, 4/8-5/3. A.I.R., 97 Wooster (966-0799).

**Jorge Bellandria/George Greenamyer**–Venezuelan works/Sculpture, thru 4/22. Neill, 136 Greene (925-8633).

**Bruce Brooks/Cyrilla Mozenter/Mark Saltz**–Gestural abstractions/Oil and wax on plywood/Thick acrylics, 4/8-25. 415 W Bdwy (857-1984). Sat 11-6.

**John Cage**–Etchings and worksheets, thru 4/8. Solway, 139 Spring (925-1200).

**Eddie Earl Cato**–Urban views in oils, landscapes in gouache, thru 4/19. First St, 118 Prince (226-9011). Tues-Sat 1-6.

**Stephanie DeManuelle**–Life-size portraits, interiors, and landscapes, thru 4/19. Bowery, 135 Greene (477-9879).

**Mary Dritschel/Vince O'Leary**–A multi-media installation /Light piece synthesis photos, thru 4/23. Hansen, 70 Wooster (431-5904).

**Linda Francis/Suzanne Harris**–Collage leaf drawings/An installation relating to a triple-bronze casting, thru 4/15. Bromm, 90 W Bdwy (732-6196).

**Lillian Frantin-Edwards**–Richly patterned New Mexican views, 4/8-28. Lotus, 81 Spring (226-6664).

***Charles Ginnever**–The "Hellenic Series," steel parallelograms exploring space and illusion, thru 4/22. Hutchinson, 138 Greene (966-3066).

**Linda Howard**–Geometric progressions in square aluminum tubing, thru 4/15. SculptureNow, 142 Greene (966-3066).

**Robert Huot/Carol Kinne**–Paintings, banners, films by both, thru 4/15. 96 Grand St (OR4-0021). Thurs 6-8, Sat 1-6.

**Louise Kruger/Therese Schwartz**–Wooden figures and animals and wall pieces/Drawings of the square, 4/8-27. Landmark, 469 Broome (966-1173).

***Juanita McNeely**–The figure in an undefined space, thru 4/19. Prince St, 106 Prince (226-9153). Tues-Sun 12-5.

**Jeffrey Maron**–Balanced monumental steel compositions, thru 5/4. Milliken, 141 Prince (674-3131).

**Molly**–Photographic pieces, 4/8-27. Eno, 101 Wooster (226-5342). Tues-Sat 12-6.

**Sylvia Rutkoff**–Paintings, thru 5/6. Key, 130 Greene (966-3597). Wed-Sat 11-6.

**Shaw Stuart**–Box sculpture, including surreal tea sets in mixed media, 4/8-26. 14 Sculptors, 75 Thompson (966-5790).

**Robert Swaine/Alan Uglow**–Colorist grid systems/Six large oil chalk on paper drawings, 4/5-29. Caldwell, 383 W Bdwy (966-6500).

**Maria Szeni**–Visionary landscapes using light waves, symbols, thru 4/16. Alnico, 123 Prince (228-6586). Tues-Sun 12-5.

### OTHER

***Nancy Graves**–A 5,000 pound bronze fossil sculpture, thru 4/30. Hammarskjold Plaza Sculpture Garden, 866 2nd Ave (661-0033).

**Sylvia Plimack Mangold**–Recent paintings and drawings, thru 4/22. Droll/Kolbert, 724 5th Ave (541-6006).

**William Midgette**–Paintings of NYC, thru 4/24. US Court House, 40 Center St. Mon-Fri 9-5.

**Mel Pekarsky**–Death Valley and the Mojave Desert in pencil and oil wash, thru 4/15. Einstein, 243 E 82nd (628-8782).

**Norman Rockwell**–Oils and signed graphics, thru 4/29. Studio 53, 424 Park Ave (688-1300).

**Jack Whitten**–Recent paintings, thru 4/22. Miller, 724 5th Ave (246-1625).

**Jacqueline Wray**–Tulip drawings and walled garden paintings, thru 4/25. Interart, 549 W 52nd (246-6569). Mon-Fri 2-8.

## GROUP SHOWS

### 57th STREET

***Hammer**–51 E 57th (644-4400). Children in 19th century European and American works, including Bouguereau, Fuller, Renoir, others, 4/11-29.

**Sumers**–50 W 57th (541-8334). Landscapes and figures by forgotten early 20th century German printmakers, thru 4/29.

### MADISON AVE & VICINITY

***ACA**–25 E 73rd (628-2440). American flower paintings from 1850 to 1950 including, Demuth, O'Keeffe, Rosen, Stella, others, thru 4/22.

***Carus**–1044 Mad at 79th (879-4660). Constructivist work of the 20s, including Lissitzky's *Victory Over the Sun*, Leger, Lozowick, Moholy Nagy, others, thru 4/12.

**French Institute**–22 E 60th (644-1820). Mon-Thurs 11-8, Fri 11-5:30, Sat 11-1:30. French picture postcards from 1889-1919, thru 5/5.

***Hirshl & Adler**–21 E 70th (535-8810). American genre in the Victorian Era, including Winslow Homer, Eastman Johnson and contemps, 4/8-5/6.

***L'Isis**–667 Mad Ave (935-0490). Egyptian gilded masks, gold jewelry, hieroglyphics, sculpture from Rome and ancient Near East, thru 7/30.

***Knowlton**–19 E 71st (794-9700). Anthony, Bearchamp, Buonagurio, Isaacs, Saar, others, plus small works by Bluemner, Stienberg, others, thru 4/29.

**Laboetie**–9 E 82nd (535-4865). Floral motifs in works by Avery, Bonnard, Calder, Chagal, Klee, others, thru 4/15.

**NY Academy of Sciences**–2 E 63rd (838-0230). Mon-Fri 9-5. Six artists with a scientific point of view, thru 4/21.

***Sabarsky**–987 Mad Ave (628-6281). Drawings and watercolors by German Expressionists Dix, Feininger, Heckel, others, thru 4/29.

***Spaced**–165 W 72nd (787-6350). Plans and elevations of city churches and country houses in London in the early 18th century, thru 4/28.

### SoHo

**Buecker & Harpsichords**–465 W Bdwy (260-3480). Ten years at this co-op, including works by Admiral, De Niro, Reiner, Wexler, thru 4/29. Wed-Sat 12-5.

***Cuningham Ward**–94 Prince (966-0455). Nine artists from Australia, thru 4/15.

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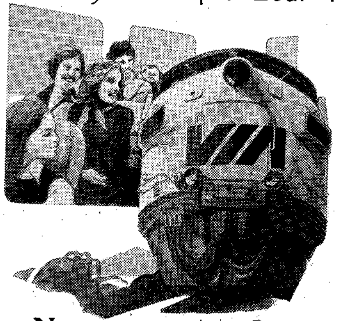

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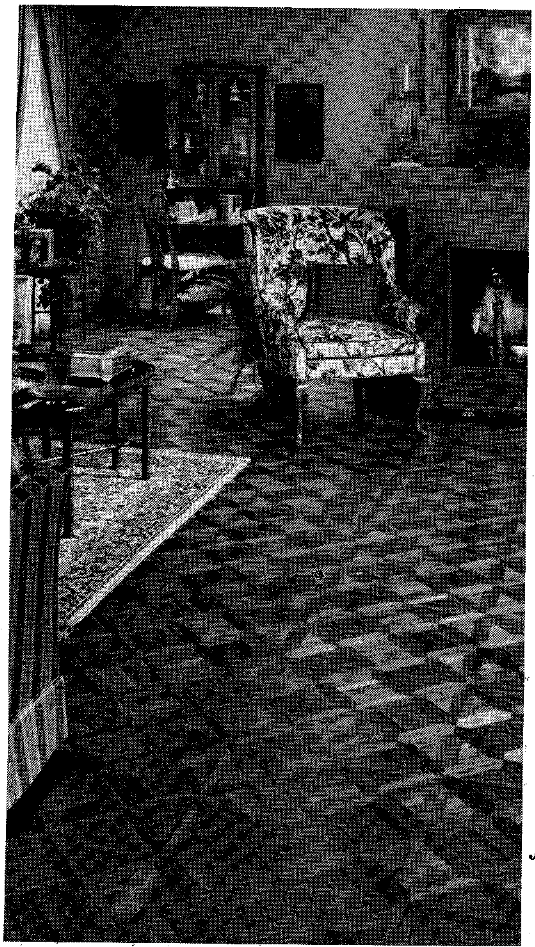

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**Drawing Center**–137 Greene (982-5266). Paperworks by 100 artists, thru 4/15.

**OK Harris**–383 W Bdwy (431-3600). Sculpture by Krugman & Siler; paintings by Saari; photoworks by Souza; environmental sculpture by Wiener, thru 4/22.

**Soho Center**–114 Prince (226-1995). Tues-Fri 12-5, Sat 11-5. Sculpture by Reiland and Saganac, thru 4/22.

**Ward-Nasse**–131 Prince (925-6951). Drucker's expressionist life, collages by Klein, figurative abstractions by Pekie, geometric color-fields by Richardson, thru 4/20.

### OTHER

**African-American Institute**–833 United Nations Pl (949-5666). Tapestries from Senegal by thirteen artists, thru 6/10.

***Hall of Science**–Flushing Meadow (699-9400). Wed-Fri 10-4, Sat 10-5, Sun 11-5. Memorabilia connected with Toscanini, thru 3/31.

**Harkness House**–4 E 75th (794-0200). Fluorescent pigments, metal sculpture, thru 4/17.

**Noho**–542 LaGuardia Pl (473-9619). Paintings, sculpture and environment pieces from the 'Holocaust Haggadah' by Sandy Relis, thru 4/30.

**Pratt Graphics**–160 Lex at 30th (685-3169). Mon-Fri 10-6, Sat 1-5. Life and customs of Edo shown in woodblock prints from 17th to 19th century Japan, 4/10-5/4.

**Songwriters' Hall of Fame**–One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.

**Waldman**–231 E 58th (838-2140). Mon-Sat 9:30-6. 19th and 20th century embroideries from the Palaces of Gujerat, India, thru 4/30.

## Photography

***Ansel Adams**–The early years, thru 5/6. Helios, 18 E 67th (988-5593).

***Micha Bar Am/Harold Edgerton/Frank Rinehart**–Begin and Sadat by this Mid-East photojournalist / High-speed, freeze frame shots /American Indian portraits, thru 4/22. Neikrug, 224 E 68th (288-7741). Wed-Sat 1-6.

***Harry Callaham/Joe Deal**–Providence, R.I., plus ten years of color studies/Modern urban panoramas, thru 4/22. Light, 724 5th Ave (582-6552).

**J.J. Castro**–Venezuela in black-and-white, 4/6-5/31. Galeria Venezuela, 7 E 51st (826-1660). Mon-Fri 9-4.

**Lawrence Cherney/Raymond Jacobs**–People in Mexico and North Africa/Las Vegas, drag shows, and the circus, thru 4/30. Washington Irving, 126 E 16th (982-3950). Daily 1-6.

**Baron Adolphe De Meyer**–Nijinsky dancing in the 1912 *L'Apres-Midi D'Un Faune,* thru 4/8. Washburn, 42 E 57th (PL3-0546).

**George W. Gardner/Charles Gatewood**–The Mardi Gras in New Orleans by both, thru 4/16. Midtown-Y, 344 E 14th (674-7200). Sun-Thurs 12-8, Fri til 4.

**Helios**–18 E 67th (988-5593). Recent acquisitions by Atget, Muybridge, Weston, others, thru 4/15.

***Kodak**–1133 Sixth Ave (262-6170). Mon 12-5, Tues-Sat 9:30-5. International Newspaper Snapshot Contest winners, thru 4/14.

**Jay Maisel**–Dye-transfer prints, thru 4/21. The Space, 154 W 57th (765-1776). Tues 10-5.

**Elaine Mayes**–First NYC solo thru 4/29. Pfeifer, 825 Mad Ave (737-2055).

***Nickolas Muray**–*Harper's Bazaar* and *Vanity Fair* celebrities of the 20s, thru 4/15. Prakapas, 19 E 71st (737-6066).

**Carl Purcell**–The world in color from Hyde Park to Bangledesh, 4/6-29. Nikon, 620 5th Ave (586-3907).

**Soho/Stieglitz**–34 W 13th (675-9721). Fri-Sun 1-6, Tues 7-9. Nature by Brown, rapid transit by Firestone, others plus aerial landscapes by MacLean, thru 5/2.

**Andre Villers**–Portratis of Picasso, Miro, Arp and works from the Art album "Diurnes", thru 4/30. French Cultural Services, 972 5th Ave (737-9700). Mon-Fri 9-5.

## Museums

**American Museum of Natural History,** CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5.

**Bronx Museum of the Arts,** 851 Grand Concourse (681-6000). Mon-Fri 9-5, Sun 1-4. *Personal Visions, Places, Spaces:* Works which stress the individual vision; thru 4/30.

**Brooklyn Museum,** 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5.

**Cooper-Hewitt Museum,** Fifth Ave. at 91st St. (860-2011). Tues 10-9, Wed-Sat 10-5, Sun 12-5. *Look Again:* Decorative arts from the permanent collection; thru 5/31.

**Fraunces Tavern Museum,** 54 Pearl St. (425-1776). Mon-Fri 10-4.

**Guggenheim Museum,** Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *Willem de Kooning in East Hampton:* His first major museum exhibition in a decade; thru 4/23. *American Sculpture:* from the permanent collection.

**International Center of Photography,** Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5, Tues til 8. *Munkacsi—Spontaneity and Style:* The first retrospective of the work of Martin Munkacsi; thru 4/30. *Future Scientific Place and Other Spaces:* Lynne Cohen's photographs of the decorated interiors of public spaces and private dwellings; thru 4/14.

**Metropolitan Museum of Art,** Fifth at 82nd (535-7710). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *Vanity Fair:* A treasure trove of the Costume Institute, thru 8/27. *Fifteenth-Century Italian Drawings;* thru 5/15. Irwin Untermyer Collection: 400 works of English and Continental decorative arts; thru 6/30. *Artists in Rome in the Eighteenth Century;* thru 5/7.

**Pierpont Morgan Library,** 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. Exhibition celebrating the 500th anniversary of Oxford University Press; thru 5/7. Exhibition of French and English flower books and drawings from the 15th to the 19th century; thru 5/14.

**Museum of the City of New York,** Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5, Sun 1-5. *In Loving Memory:* New York City tombstone rubbings; thru 4/30. *Frozen Motion:* The photographic dance images of Marcus Blechman; thru 9/4. A costume history of New York dining and galas; thru 7/9.

**Museum of Modern Art,** 11 W 53rd (956-7070). Mon, Tue, Fri, Sat, Sun 11-6, Thurs 11-9. *Sol LeWitt:* The first comprehensive retrospective of his work to be presented in an American museum; thru 4/4. *New Standpoints, 1940-55:* Photos by various artists taken on American streets and characterized by extreme graphic economy; thru 4/30. *Mexican Art:* Engravings, prints paintings, and drawings by Posada, Orozco, Siqueiros, and Rivera; thru 6/25.

**New Museum,** 65 Fifth Ave. (741-8962). Weekdays 12-6, Wed 12-8, Sat 12-5.

**New-York Historical Society,** 170 CPW (873-3400). Tues-Fri 11-5, Sat 10-5, Sun 1-5. *Think Small:* Toys, miniatures, dolls, children's books; thru 5/30. *Street Kids:* Old and new photos depicting the many moods of the city's poor children between 1864 and 1977; thru 8/1.

**Queens Museum,** NY City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 1-5. *Private Myths:* Unearthings of contemporary art; thru 5/7.

**South Street Seaport Museum,** 16 Fulton St. (766-9020). Daily, 11-6.

**Studio Museum in Harlem,** 2033 Fifth Ave. (427-5959). Wed 10-9, Tues-Fri 10-6, Sat & Sun 1-6.

**Ukrainian Museum,** 203 Second Ave. (228-0110). Wed, Sat & Sun 1-5; Fri 3-7.

**Whitney Museum,** Madison Ave at 75th (794-0663). Tues 11-9, Wed-Sat 11-6, Sun 12-6. *Duane Han-on's Sculptures;* thru 4/16. Exhibition dealing with *e formal properties of color photography;* thru 4/3. **Whitney Museum Downtown,** 55 Water St. 483-0011). Mon-Fri 11-3.

## Sports

**Mets,** Shea Stadium (672-2000); vs. Montreal Expos: 4/7-8 at 2, 4/9 at 1; vs. Chicago Cubs: 4/10-12 at 2.

**Knicks,** Madison Square Garden (564-4400); vs. Atlanta Hawks, 4/4; vs. Detroit Pistons, 4/6. At 8:30.

**Islanders,** Nassau Coliseum (516-694-5522); vs. Philadelphia Flyers, 4/4 at 8:05; vs. New York Rangers, 4/8 at 1:15.

**Rangers,** Madison Square Garden (564-4400); vs. Atlanta Flames, 4/5; vs. Chicago Black Hawks, 4/9. At 7:35.

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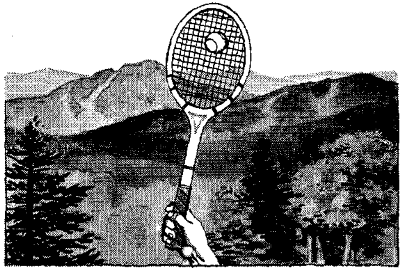

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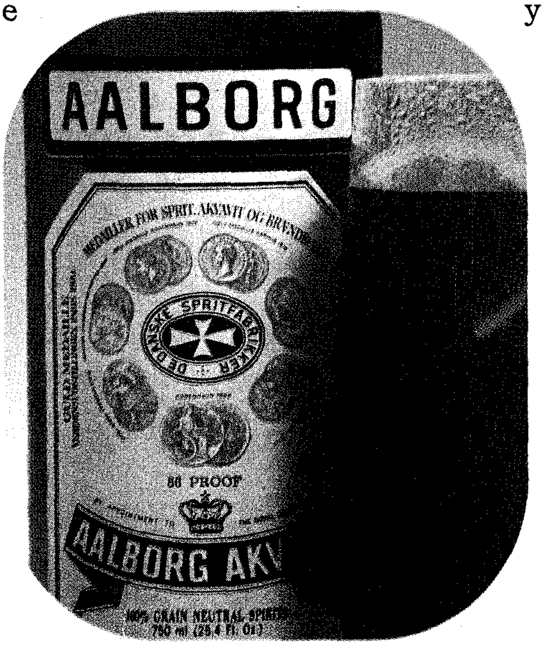

In Denmark, a long winter's night is really a long winter's night. In fact, once the sun goes down, it often doesn't come up again for 18 hours.

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NEW YORK

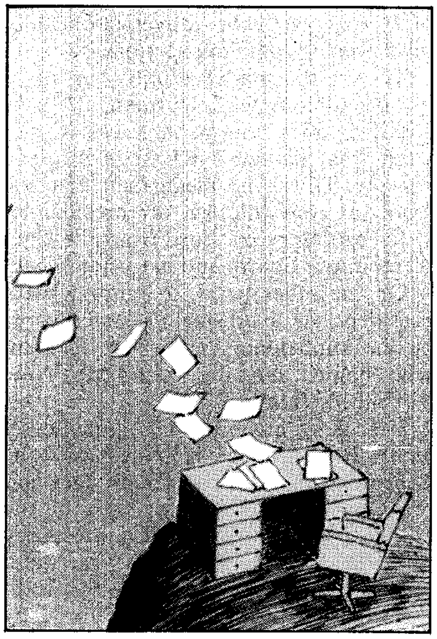
# All the President's Sad Young Men

## By Jeff Greenfield

"...Conversations with presidential aides convinced me that Carter lacks the will or capacity to change national policy..."

One day about fifteen months ago I looked up and found several dozen of my friends, schoolmates, and acquaintances not quite running the government. I'd known many of them for ten or fifteen years: as classmates in law school, as colleagues in the hectic world of student politics (where we labored, innocent—most of us—of the CIA money that was funding our good works), as participants in the campaigns of Gene McCarthy and Robert Kennedy.

I was spending my life out of politics, for the first time in almost a decade, and these men and women were moving into the second levels of the executive branch of government. None of them had worked in Jimmy Carter's primary campaign, none of them was a Georgian, and none of them was moving into the "inner ring" of the Carter administration. Still, the orbit of power is heady enough, and there is a childlike kick in thumbing through your old yearbook and mentally adding the titles: deputy assistant, undersecretary, general counsel, special assistant. Moreover, these were the people who *belonged* at or near the levers of power. They were smart, leavened with a sense of humor and their own limits; skeptical of excessive corporate, private, and government power; more likely to fight for better policies than for a better table at the White House mess. They were the best and brightest—without any of the irony intended by David Halberstam's phrase—the people who, in the words of one White House aide, "would have been here no matter *which* Democrat won"; people equipped by brains and experience not just to help run a government but to make it better.



Recently I went down to Washington to see how they were doing. What I found convinced me, beyond the daily fever charts of the press, that the Carter administration is very close to abandoning any chance to alter the course of national policy; that beyond a handful of specific policy changes, it has made no difference either that we elected Jimmy Carter to the presidency or that these people are laboring in the belly of the administration. In small part, this reflects the fact that it is very difficult to change the course of national policy, even when a president says that's what he wants to do. In larger part, it reflects the fact that Jimmy Carter lacks either the will or the capacity to make those changes.

Let me introduce you to Dorman. Dorman will speak for the twenty or so people, men and women, that I spoke to. Dorman went to Yalvard about a dozen years ago, made excellent grades, did the kind of work that top-ranked Yalvard graduates always do right out of law school—clerked for an important judge, went to work for an important national politician, went to work in a top capacity for an important congressional committee, put in time at a prestigious university or law firm.

Now Dorman is working for Jimmy Carter. The job isn't at the top of the ladder; you can tell because Dorman's office is too big. It's at least 25 feet cubed—not squared, cubed: The ceiling is high enough to accommodate an intermediate game of tennis. The rug is blue; the couches and chairs match each other; the conference table is dark, burnished wood; the fireplace doesn't work, but it's marble. Dorman's office is much bigger than the office of the White House official Dorman serves.

That's because Dorman works in the Executive Office Building, in a huge wedding cake of an office a 50-foot walk

Illustrated by Guy Billout

"...'There is no access to the president's in box,' says Dorman. '*Could* I send a memo directly in? I suppose so. *Would* I? No'..."

from the White House's West Wing. The offices in that wing are just around the corner from the Oval Office, where Jimmy Carter works, and it's as if the size of an office must shrink in direct proportion to its closeness to The President. Make the walk from the EOB to the West Wing and you almost feel you're entering a mine shaft, so low do the ceilings appear.

This is not to say that Dorman's work is routine. Far from it. The papers that flow across Dorman's desk (and onto the floor, and perch on the bookcases, and clutter the conference table) are about fundamental questions. "Civil-service reform" sounds like a Sunday-morning panel discussion on Channel 13, until you realize it's about how to fire incompetent government workers (and reward good ones), who spend about $500 billion a year and regulate industries that spend a trillion dollars more. The same applies to questions about the cost of welfare, the cost of health, the cost of defense, the way the government honors or resists laws about secrecy and criminal justice.

So Dorman's day is long.

"I'm usually at my desk by 7:30 in the morning, and I never get out of here before eight at night, sometimes midnight. Sometimes I try to get home in time to have dinner with the kids, then I come back here and work for several hours. Every now and then I get up at 4 A.M. to go through papers back home." Very early in his administration, Jimmy Carter wrote a memo to his aides, urging them to spend time with their families. Dorman and his colleagues laugh a lot about this memo. One of my enduring memories is of a Very High-Ranking Carter aide sitting in his White House office trying to cope with a stream of papers, visitors, and telephone calls, while his two children sat watching Saturday-afternoon television there, wailing, "Daddy, aren't you *ever* coming home?"

It is hard, often distracting work; Dorman sometimes leaves the laminated-plastic pass on at home, or while driving the kids to the dentist, or while visiting a congressman on the Hill ("It's not exactly a badge of honor down here," my Friend at the Hill says. "It's more like a red flag"). For every proposal, there are a dozen different interest groups that must be informed, consulted, placated, fought—Cabinet departments threatened by change, government contractors who get paid for providing services which may not be needed, unions whose members will be laid off if a program is changed or stopped, congressmen and senators running committees with life-and-death power over a government reform. (Not long ago Dorman finished a huge government-reform proposal. A committee chairman, miffed at the White House for an unrelated slight, canceled hearings on the proposal. Without a change of congressional heart, a year's worth of work would have gone down the drain.) Yet, for all of this, if you can catch Dorman at a moment of weariness and you ask, "Dorman, what do you *do* all day?" Dorman will lean back and say, "I sit in a room for several hours a day. I read a lot of paper. I talk on the phone a lot. I go to as small a number of meetings as I can."

And if you ask Dorman, or any of Dorman's colleagues, "What specifically is different about the government because Jimmy Carter is here instead of Jerry Ford?" the conversation takes on a sharply pessimistic tone.

To put the matter bluntly, in all of my discussions with Dorman, the only specific policy change that was readily cited was that air fares have dropped sharply. This is no mean feat: It came from a combination of presidential will, regulatory pressure from the Civil Aeronautics Board, and hard staff work.

On the other hand, it is not what a president, or a president's staff, wants on the tombstone: "Here lies Dorman, who helped cut the round-trip New York–L.A. fare to $234."

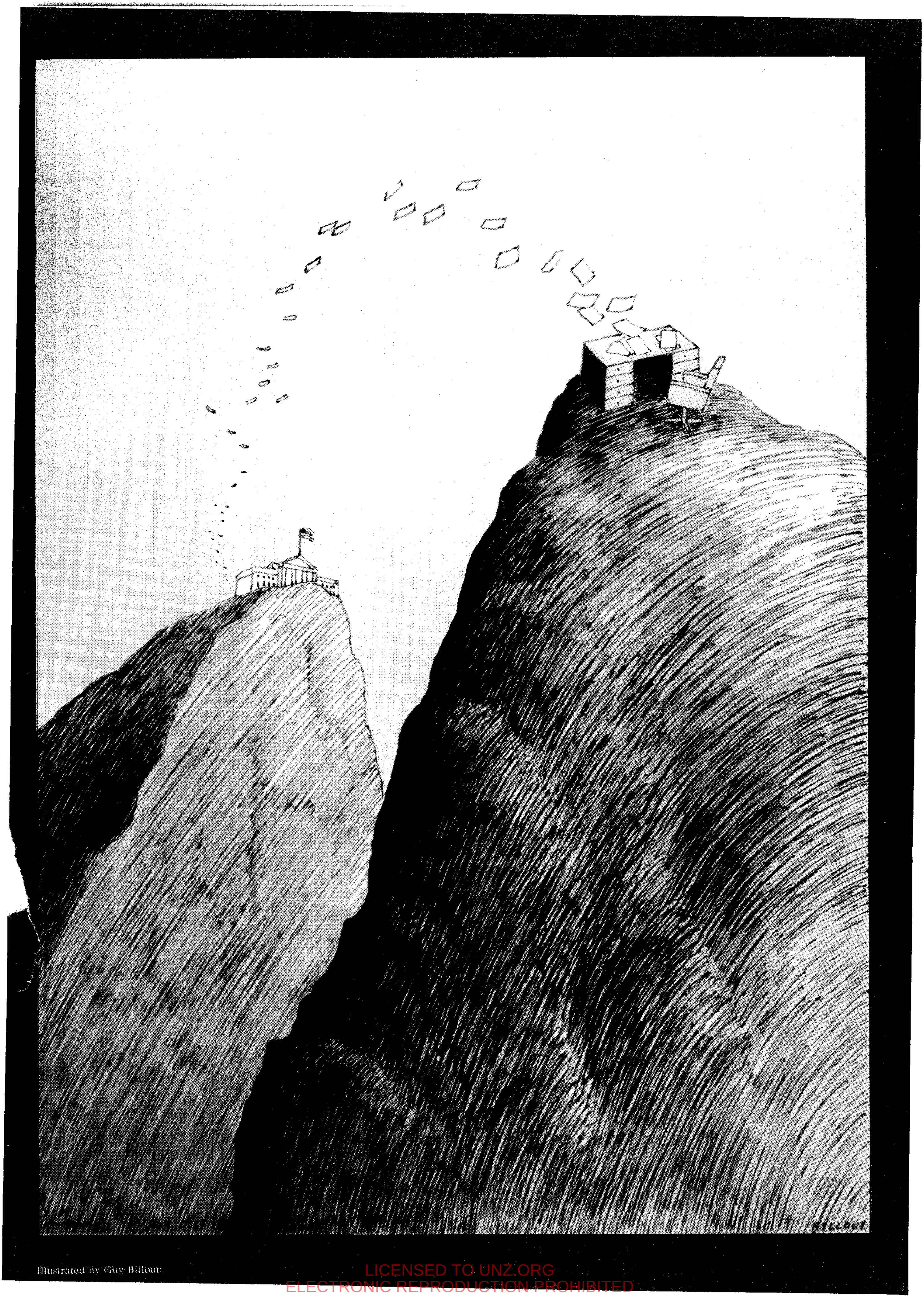
Yes, there are proposals lying somewhere between Dorman's desk and the Office of Management and Budget and the Oval Office and the floors of the House and Senate. There is an energy bill which may pass this year—and which bears no relationship at all to the "moral equivalent of war" urgency with which Carter announced it. There is an "urban policy" which proclaims new strategies while adopting none of them. (After reading one Carter memo urging an "inspirational" urban policy and proclaiming, "My whole family will help," an aide in one agency circulated a "Carter Urban Hostage Plan," under which members of the president's family would be dispatched to ghettos until the jobless rates went down.) There is a "Humphrey-Hawkins bill," passed by the House, which is a sick-joke version of the jobs bill. It sets goals with no requirement or process to achieve them. So empty is this legislation that the members of the House turned it into a list of good intentions: Among the goals this "jobs bill" requires the administration to pursue are, according to a Washington *Post* summary, "100 percent of parity, reducing inflation, balancing the budget, considering foreign imports' impact on the economy, removing architectural barriers to the handicapped, providing flexitime and part-time jobs for working mothers, and developing alternative modes of transportation and alternate energy technologies."

Dorman and other aides are developing an explanation for the lack of measurable progress. It is a distant cousin to the Jerry Brown philosophy of "lowering expectations."

"The country is in a profoundly conservative mood," Dorman says. There is no political movement for change. Ask the Congress for more jobs for inner-city blacks and you find it demanding more of the pie for suburbs, for the middle class. There is no strong party leadership, no Democratic base in the districts of young members who were elected in the wake of the Watergate scandals.

"The younger Democrats are scared shitless," Dorman says. "We lost 101 Democrats on the bill to set up a Consumer Protection Agency. Why? Because the biggest worry they have is an opponent with a lot of money. The business community would call in a congressman and say, 'If you vote for that bill, there will be $100,000 for that smart young lawyer who's running against you.' It's the same with any issue where you really need to take on Congress and the government agencies they're allied with. I'm beginning to think we need a parliamentary system where when you get in you've got the power to make the changes you say you're going to make."

Dorman remembers how, early in the administration, an angry Russell Long stood up in front of a number of White House aides and sarcastically "introduced" himself by saying, "You may not know who I am, gentlemen. I am Russell Long, chairman of the Senate Finance Committee"—an unsubtle reminder of his power to affect policymaking. (On the other hand, congressmen may have some scores to settle; my Friend on the Hill says that during the 1976 campaign, Carter would appear on the same platform with Democratic candidates for the House and Senate



Illustrated by Guy Billout

"...'This is a terribly isolated place,' says one White House aide. 'Carter's a loner. I think he doesn't like people very much'..."

and ignore them. "Many found it hard to believe he wasn't doing that intentionally.")

Other times, Dorman speaks of the "intractability" of problems such as tax reform, welfare reform, unemployment; of the powerful interest groups allied against changes and the lack of a strong "public" pressure for change. At times it sounds as if the Carter administration is rewriting the tenth Federalist Paper; not only are the factions inevitable, but with today's government, they will prevail.

But something else is going on, which Dorman acknowledges unhesitatingly. And that is that the way this White House runs, the prospect of alternative policies and strategies reaching Jimmy Carter is very small—which may mean (a) there are not a whole lot of good ideas they are taking to the Congress, and (b) there are not a whole lot of good ideas about how to work with Congress in turning those ideas into national policy.

Part of this frustration is personal. Jimmy Carter runs what Dorman—and everyone else—describes as a "rigid" White House, with an inflexible chain of command. "There is," one aide says, "no independent access to the president's in box. *Could* I send a memo directly in? I suppose so. *Would* I? No." (With one exception. If Dorman wants to use the tennis court, then a memo requesting an hour of time *must* go directly to the Oval Office.)

"There's an enormous amount of centrifugal pressure," Dorman says. "People tend to get pushed farther and farther away from the center. This is a terribly isolated place to work under any circumstances. But more than that, Carter's a real loner. I just think he doesn't like people very much. There are hugs and kisses for the women, and at a picnic, in jeans and a work shirt, he's terrific. But in a coat and tie, it's all different."

This has more than personal consequences; a president, after all, cannot simultaneously mix with a 350-person White House staff, provide accessibility to the Cabinet, and repair his disastrous relationship with the Congress.

What makes this process more significant is that, in Washington as in any big organization, access is power and information is policy. As one disillusioned Carter aide with frequent personal access to the president said: "I can't think of a *single instance* where Carter has gone outside the chain of command. Maybe he's seen a few assistant secretaries of state, but if there's a labor crisis, his source is Ray Marshall; foreign policy, it's Vance and Brzezinski. *Never* will he call in a foreign-service officer just back from a trouble spot for a private twenty-minute chat. Understand what this means. Even the best official in the world has biases, and every bureaucracy has a bias in favor of what's being done, a bias against making trouble. And if a policy is going to hell—in the coalfield or the Middle East, or with the economy—the people making that policy are not likely to want that brought to the attention of the president. If you rely on the conventional way of getting information, you're going to get conventional information."

Every president, every executive, faces enormous demands for time. But when John Kennedy or Lyndon Johnson wanted to know about how the government was working, he would reach beyond channels, into the working levels of the bureaucracy, and outside it as well. When I worked in Robert Kennedy's Senate office, I was struck by his habit—developed in his days as attorney general and unofficial "assistant president"—of opening his office to an enormous range of voices: community-action workers and job-training officials, Joe Alsop and the dissident reporter just back from Vietnam. The one unspoken terminal sin for a staff aide was to try to block Robert Kennedy's access to a different point of view. Carter, in the view of Dorman and other White House voices, simply lacks this passion for unorganized information.

What this has apparently produced is a remarkably damaging paradox—a president who ran against Washington, with near epithetical assaults on Congress and the business-as-usual attitude of the bureaucracy, but who literally came to the job with no useful ideas about how to do things any differently. The radical premise that Carter seemed at times to embody—the premise that the *structure of government* was an impediment to making policies work—is utterly missing from Jimmy Carter's government.

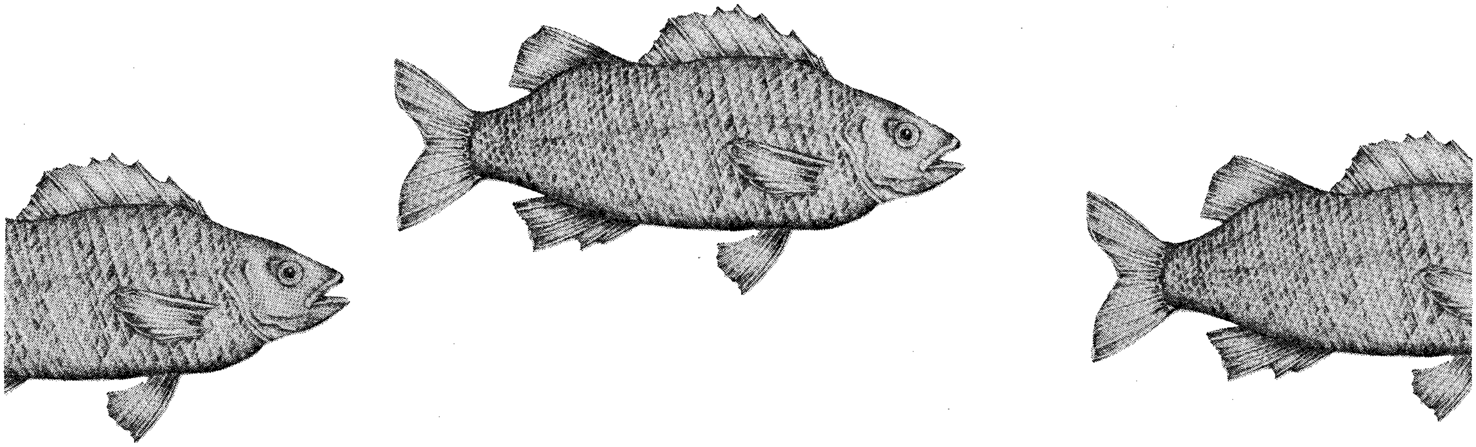
"Do Carter and his aides really think the problems he's facing are harder than the problems other presidents have faced?" my Friend from the Hill asks scornfully. "Was it harder than getting civil-rights bills passed? Was it harder than fighting the Depression? Was it harder than getting the Marshall Plan passed? I've heard that crap about the Consumer Protection Bill being a vote to get even with Ralph Nader or because of business pressure. But compared to Medicare ten years ago, it was a *motherhood* issue. And it's not as though congressmen don't know anything—hell, they've spent a lifetime getting to know a lot about issues. Some of them know about job training that works; how to teach poor people; how to rebuild neighborhoods. It's not as though nobody knows how to do these things. But there's no *curiosity.*"

This lack of curiosity seems to have given Dorman a different view of being on the inside. It's not like working for a president who's engaged in a Vietnam or a Watergate—"Nothing that turns my stomach," as Dorman puts it. (Indeed, with all of the one-time dissidents now in government, it's ironic that the only resignation of conscience so far—one of the few anyone can remember in Washington—was that of Mark Siegel, who was a non-ideological, mainstream, regular Democrat.) But neither is there much hope that a lot is going to be different. Dorman speaks of the job as a "front-row seat," or "a terrific way to learn how government works," or more cynically, a "tax-supported fellowship."

But the fact is that the Carter administration's term is now more than 30 percent over. It is not the lack of bills passed that measures the time lost, or the horrendous congressional relations which are now being slowly, painfully patched up. It is the slowly spreading belief among the Dormans of the Carter administration that nothing much is likely to be any different.

"The single biggest problem we have," says Dorman, "is the complete lack of creativity—and I'm *really* surprised about that. I thought the range of possibilities would be a lot more than the one millimeter beyond what now exists. I think now he has completely given up the fight against the permanent government. And he seems to have no real interest in educating the public about specific new ideas, in opening new vistas. It's clear to me that there's going to be no innovation at all."

Dorman gestured sadly with a shake of the head. "I have never in my life," Dorman said, "worked so hard as I have these last few months—*and to what end?*"



# The Fish Around Us

### By D.W. Bennett

"... Small lobsters creep over the bottom of Jamaica Bay, and delicious blue crabs dot the Meadowlands of New Jersey..."

New York is threaded with waterways. Most are dirty, but they are still full of crab, lobster and sturgeon, goldfish and striped bass, bluefish and white perch and even pompano. Ignoring the unprepossessing look (and smell) of the city's rivers and ponds, New Yorkers are fishing all over the place: They cast from the bulkheads into the East River; they dot the jetties at the Rockaways; they trap blue crabs in the Hackensack Meadowlands (just ten minutes from Times Square). Correctly dressed flycasters quietly pursue huge brown trout in Kensico Reservoir. Warm-water anglers fish the New York and Croton eservoirs. Water and fish everywhere. And the season is starting afresh.

This month, as the waters warm, fish begin to stir, either out of the harbor muds to feed, or inshore to spawn. Winter flounder fishing traditionally begins on St. Patrick's Day. Jamaica Bay is a good spot, from the Canarsie Pier or from the bridges that cross the bay, or from rented rowboats. Winter flounder are crowd pleasers—easy to catch and not terribly choosy about how they are approached.

The king of New York's sport fish is the striped bass. It too has a spring run, up from as far south as the Carolinas, heading for the upper Hudson, where spawning takes place from Bear Mountain to Kingston. Another "race" of striped bass winters in the Hudson, moping in layers, mostly in Haverstraw Bay. White perch mope with them.

Early striped bass are caught near Great Kills on Staten Island. As the water warms they feed on Romer Shoals, off the harbor. Upriver, light-tackle fishermen seek out another batch in the Croton River and on the flats between the Tappan Zee Bridge and Peekskill. Forty-pounders have been caught in the Hudson, though three-pound fish are more common.

A true hot spot for striped bass is at the discharge canal of the Northport Lilco power plant on the north shore of Long Island. The plant sends a plume of warmed water into Long Island Sound, and it can be fished from a stone bulkhead or from the beach to the east (if the wind is out of the west, blowing the warm plume close to the beach). Fishermen routinely fish the plume on New Year's Day, trying for the first striped bass of the year. These bass should migrate out of the Sound to winter, but instead find their way into the comfortable water near the plant and stay there, trapped by the cold water around them until April or May, when the surrounding water warms. There are bluefish and menhaden (a bait fish) in the plume; pompano, a southern species, have also been caught there. Five years ago, a local angler caught, tagged, and released a January bass there, and it roamed free for almost four years before it was recaptured up the Sound on the Connecticut side. It might have spent half its life around the Northport plume. Last November, a run of small striped bass stormed the piers of Manhattan's Lower East Side, near the enclosed tennis courts, where businessmen fished for them after work.

Small lobsters creep over the bottom of Jamaica Bay. Some are inshore migrants, others get there over the sides of commercial boats being chased by fish wardens. Lobster pots line both sides of the main ship channel into New York Harbor.

The little bays around New York are flooded with snapper bluefish in the summer, four-to-ten-inchers that chop and swallow forage species and take a small silver lure or a minnow bait. One of the city's prettiest bays is Udall's Cove, in Queens. Go into the cove and cast for snappers: The water is clean, salt-marsh grass lines the banks—a peaceful and bountiful place.

But New Yorkers don't demand pic-

Illustrated by George Gershinowitz

"... New Yorkers will fish anywhere. They catch eels behind Staten Island and striped bass at Manhattan's sewer outfalls ..."

turesque spots—they'll fish anywhere. A dedicated group has even caught striped bass at some of the sewer outfalls on Manhattan's West Side. Some favor the 59th Street outlet, especially in winter. Others choose the 72nd Street sewer because it is a better all-year spot; the 96th Street sewer is popular because of its heavy flow.

Is this sort of thing *wise?* Indeed, is it safe to eat any of the fish caught in the metropolitan area? Go anywhere on the waterfront, look down at the water, and you will see something disgusting. Fecal coliform counts, used as an index of pollution by human wastes, are as high in parts of the Hudson, East, and Harlem rivers as anywhere in the world. A coliform count of below 2,400 per 100 milliliters is considered safe for swimming, but counts in parts of the Hudson and other New York waters exceed *1 million* per 100 milliliters.

New York waters receive the wastes of about 15 million people, and some of these wastes are untreated. Whenever a summer thundershower strikes the city, most waste bypasses the sewage-treatment plants and flows directly into the rivers of the harbor.

These wastes make New York waters dirty—that is, unsanitary—and also productive. Sewage is fertilizer, food for phytoplankton, the tiny floating plants that are essential to the marine food chain. What results is a biological bounty, but an unbalanced one: There are often so many organisms and so much sewage that the sunlight is blocked and the organisms suffer through population explosions and collapses.

From the fish's standpoint, the most important single need for life is oxygen, oxygen dissolved in the water. Fish need about four parts of dissolved oxygen (D.O.) per million parts of water. Above four is fine; below three, things get difficult; below two, fish flee or die. D.O. *has* improved in most New York waters, the direct result of the construction or upgrading of sewage-treatment plants. D.O. sags in the summer; August is the cruelest month for local fish. But there are exceptions. Killifish seem able to cope with almost any conditions as long as they can keep their gills moist. In fact, they can live happily between layers of wet newspaper. Eels also can handle low oxygen. They abound in all of New York's waters. They live in the wrecks behind Staten Island; they swim up the Croton River and try to get over the dam; and they can move out of ponds and across wet grass, especially at night.

## Can You Eat the Fish? Yes, but...

In New York waters, industrial contaminants are the major threat to both fish and man—such things as heavy metals, petroleum products, pesticides, and most organic chemicals, the products of industrial man which make life both pleasant and deadly.

Heavy metals enter the water from every source imaginable—from industrial plants, from sewers, from the atmosphere, from road runoff, landfill leaching, from something as simple as the careless disposal of fluorescent light bulbs. Cadmium, lead, chromium, and mercury are the most damaging heavy metals. They can accumulate in fish and in people and all but cadmium cause nerve damage. Pesticides—chlorinated hydrocarbons—also accumulate in fish. Some cause infertility. In fact, almost anything foreign to nature can get into water and foul up the natural system.

The major chemical disaster to strike the Hudson River has been the addition of PCB's, polychlorinated biphenyls. PCB's enter the Hudson from numerous sources, but mostly from the two General Electric plants at Fort Edward and Hudson Falls. PCB concentrations in the waters of that part of the Hudson, some 195 miles above Manhattan, are measured in parts per billion, but river organisms accumulate PCB's and things that eat them accumulate more. Predators or scavengers at the top of the food chain now have very large concentrations—measured in parts per million. The record is held by a time bomb of an eel that was carrying a load of 559 parts per million.

The two major commercial species of fish in the Hudson with heavy PCB contamination are white perch and striped bass, with levels averaging 15 to 20 and sometimes reaching 125 parts per million. Because the U.S. Food and Drug Administration has set a limit of five parts per million for a "safe" fish, and because almost all fish that spend any time in the Hudson are above that level, New York State has closed the river to commercial food fishing with the exception of shad (which, as adults, spend only about two weeks a year in the river, during their spawning runs) and Atlantic sturgeon under four feet, again because they are not residents.

New York State has published other regulations for consumption of fish taken in New York waters. No fishing whatsoever is permitted between Troy and Fort Edward, and eel fishing is banned in the Harlem, Hudson and East Rivers. The New York State Department of Health is, not surprisingly, frequently asked if fish from New York's waters are safe to eat at all. Dr. David Axelrod of the department staff says, "Yes, but we recommend that a person eat fish from inland waters only once a week (but not 52 times a year), and we recommend that children under twelve, and pregnant or nursing women eat no Hudson fish." This he says will diminish the possibility of direct toxicity and the accumulation of dangerous amounts of PCB in body fat. He adds that PCB's have caused cancer in laboratory animals, and that PCB's can combine with other chemicals in complex, terrible ways.

As for shellfishing, caution! The muddy bottom of Jamaica Bay is packed with soft and hard clams; oysters still survive in Raritan Bay; and shellfish suspended in baskets in the East River fatten much faster than they do in the open waters of Great South Bay—*but it is not safe to eat any of these.* Indeed, none of the boroughs touches water that's open to shellfishing. Lobsters and crabs are safe to eat.

There remain on the river now only a handful of commercial fishermen. One is Ron Ingold, who each spring sets his gill nets out from the New Jersey shore of the Hudson River, one upstream, one downstream of the George Washington Bridge, tying them to 40-foot oak and hickory poles driven into the bottom muds. He and his crew will pull the nets at the top of every flood tide from now until the shad run ends around the first of May.

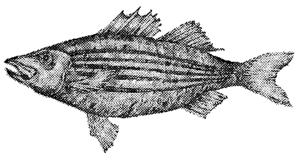
I have helped pull Ron's nets. We

have been out on the Hudson at 2 A.M. when it is still. The river runs hard against the net as we wait. The pull begins. At one end it might be light fishing, but toward the middle the shad come over the stern in bunches, so we end with shad in the boat halfway up our legs, the males (bucks) up to four pounds, the female (roe) shad up to twelve. They go in boxes of 100 pounds each to Fulton Fish Market soon after they are packed, and they are served in the finest restaurants in the city.

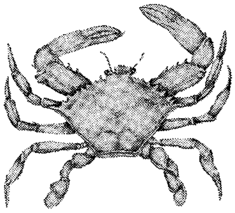
At the end of each pull, the crew goes back to Ron's barge, which rests in the mud below the cliffs at Edgewater. A coal stove heats the barge cabin, and the rafters are hung with old nets, anchors, crab and eel traps. The fishermen go to bed because they will be out setting net in four hours, but Ron stays up and talks about the Hudson and fishing; he tells of sturgeon that tear right through the net, of strange catches —sea turtles, fluke, anglerfish—and the yearly floater (dead body) that bobs up in the net. Ron is the fifth generation of Ingolds to fish for shad in the Hudson, and he is confused. He helps biologists by providing fish for sampling for contaminants, knowing that if his catches show high levels, he is out of business. That is the paradox of New York's waters. The fish are there in abundance and they can be caught. They can be eaten too, but only every so often. We can curse because the waters are sick, or cheer because the fish have so far survived the sickness. ▬

## Ten Local Fish and Where They Can Be Caught

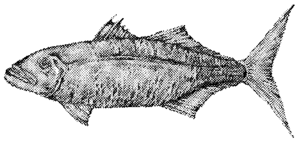
**1.** *Striped Bass*



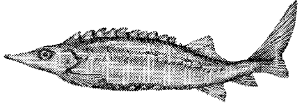
**2.** *Blue Crab*



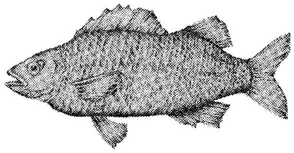
**3.** *Bluefish*



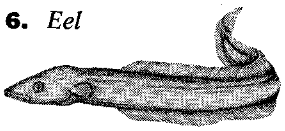
**4.** *Sturgeon*



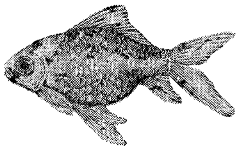
**5.** *White Perch*



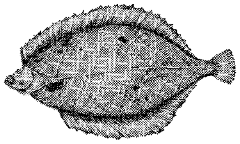
**6.** *Eel*



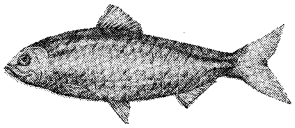
**7.** *Goldfish*



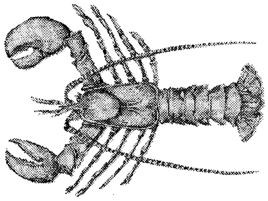
**8.** *Winter Flounder*

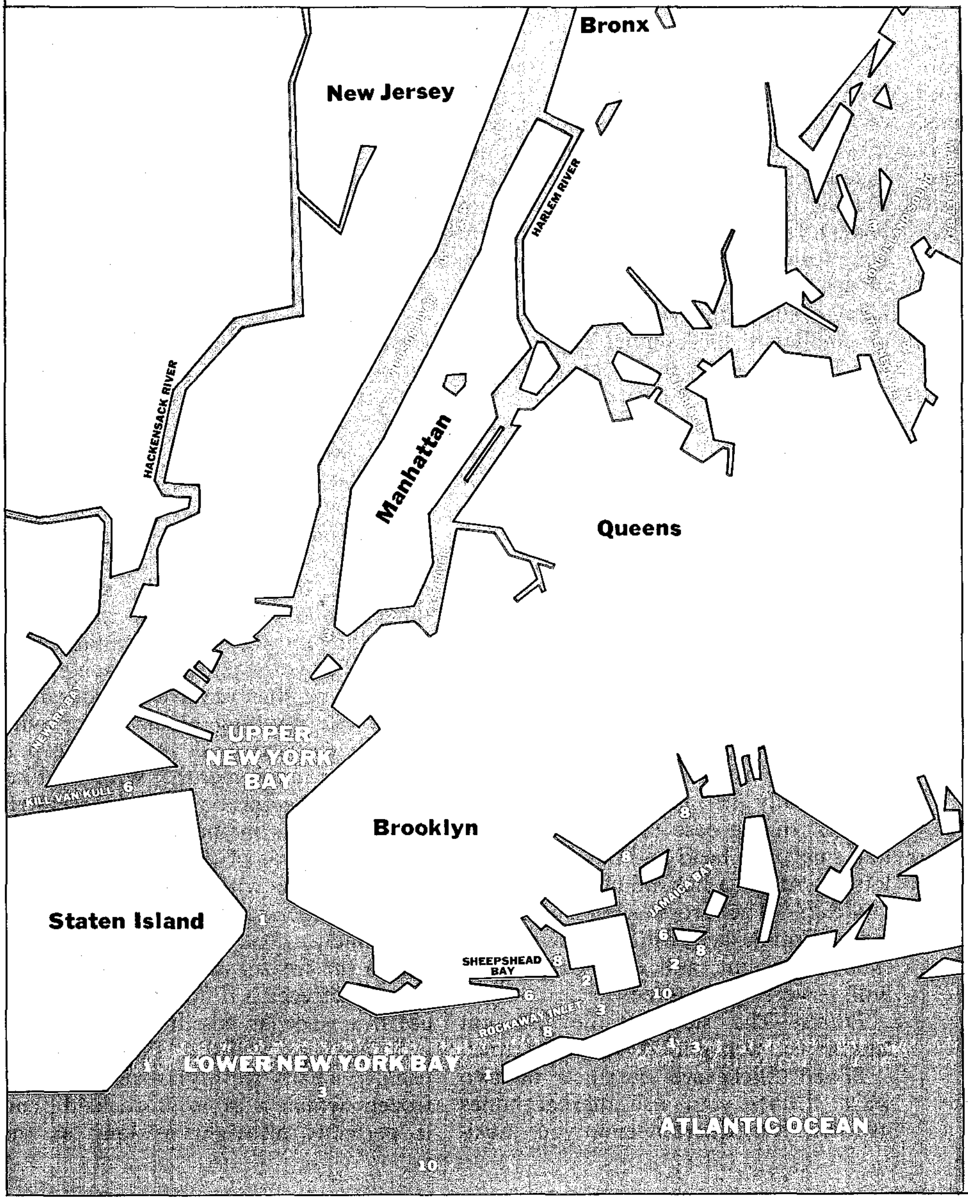


**9.** *Shad*



**10.** *Lobster*




Bronx
New Jersey
HARLEM RIVER
HACKENSACK RIVER
Manhattan
Queens
UPPER NEW YORK BAY
NEWARK BAY
KILL VAN KULL
6
Brooklyn
Staten Island
1
SHEEPSHEAD BAY
JAMAICA BAY
8
6
2
8
3
10
ROCKAWAY INLET
LOWER NEW YORK BAY
1
3
4
ATLANTIC OCEAN
10

Map by Richard Jackson and Jo Teodorescu

Illustrated by George Gershinowitz

# Fear of Frying: A Guide to Buying and Cooking Fish

### By Ruth Spear

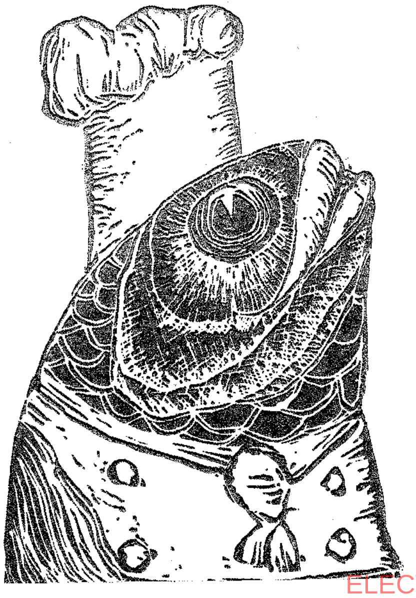
"...More fish is being eaten today than ever before. For the many who don't know how to prepare it, here are some pointers..."

Twelve years ago, when the Catholic church lifted the Friday ban on eating meat, there was panic at the Fulton Fish Market. The fishmongers need not have worried. More fish is being eaten today in America than ever before.

The reasons are several. First, thin is in—permanently. Fish's 100 calories per three ounces make it an attractive alternative to the 330 calories of the equivalent amount of meat. Second, the big beef shortage of 1974 caused people to turn to eating fish. And they found they liked it. (Ironically, fish now equals, and in many cases surpasses, beef in price.) Third, as more and more Americans traveled and acquired sophisticated palates, they were exposed to fish in many forms they'd never tasted before. Only G.I.'s who'd been in Japan even knew what sushi was ten years ago; hundreds of New Yorkers do now.

Still, the average housewife remains woefully ignorant of how to buy fish, and how to cook it. So for the many who like fish and really don't know how to prepare it, here are some pointers.

1. **Buy from an established dealer:** No really "bad" market could stay in business, but there *is* a range of freshness and variety in the merchandise that establishes a market's rank. "Fresh fish" can mean, in a large metropolitan area, fresh in the market that day, caught the day before. But it can also mean having been heavily iced on a large boat up to eight days before your dealer got it, and "fresh" that morning in his store. Well-established dealers have created a rapport with the relatively few smaller vessels that go out daily. Those dealers, who are known to pay top dollar, usually get first choice because they pay more.



2. **Amounts:** Tell your dealer how many people you're having for dinner and the number of those that are children. What's important is the weight of the fish after skin, bones, etc., are removed. Phrasing is important. I once asked for "two pounds of bass fillet," but the fishman heard "two pounds of bass, filleted." He filleted a two-pound fish, leaving me with fourteen ounces of fish to feed five people. It is a good idea to stress the words "net weight" or emphasize the number of eaters. A fish like red snapper, for example, has an extremely large head; without that head, a four-pound snapper will weigh two pounds or less—feeding four. Four pounds of sole fillets, on the other hand, might feed ten to twelve, depending on how they are to be cooked.

3. **Market forms:** *Whole dressed*—This is a fish just as taken from the the water, scaled, with fins and viscera removed. Allow three quarters of a pound per serving, unless advised differently.

*Pan dressed*—A term for smaller (three-quarter-pound to one-and-one-half-pound) fish, scaled and eviscerated, with usually the head, tail, and fins removed. In the case of very small fish like smelt, the head and tail are usually left on. Allow a half pound per person.

*Steaks*—The cross section slices of large, firm-fleshed fish like swordfish, salmon, halibut, and cod. One pound will serve two or three.

*Fillets*—The side of the fish cut lengthwise. One pound will serve three.

Boned fillets are obtained in two ways: Either your fish market bones its own fish, guaranteeing you maximum freshness, or the dealer purchases fillets from a market filleter. (Fish which has been boned on the spot, where the boats come in—usually New Bedford or Boston, for the New York market—and sold in huge cans is known as "over-the-road" fish. This is more economical but creates some extra delay in getting that fish to your table.)

Don't hesitate to ask for the head, carcasses, etc., when you have purchased a whole fish and had it filleted. Make stock to freeze. Recipes abound in any cookbook; stock is easy to make, economical, and can be used, strained, refrozen, and kept indefinitely. I have a stock in my freezer whose base is a salmon poached two years ago. For poaching, it beats bottled clam juice by a mile, and the price is right.

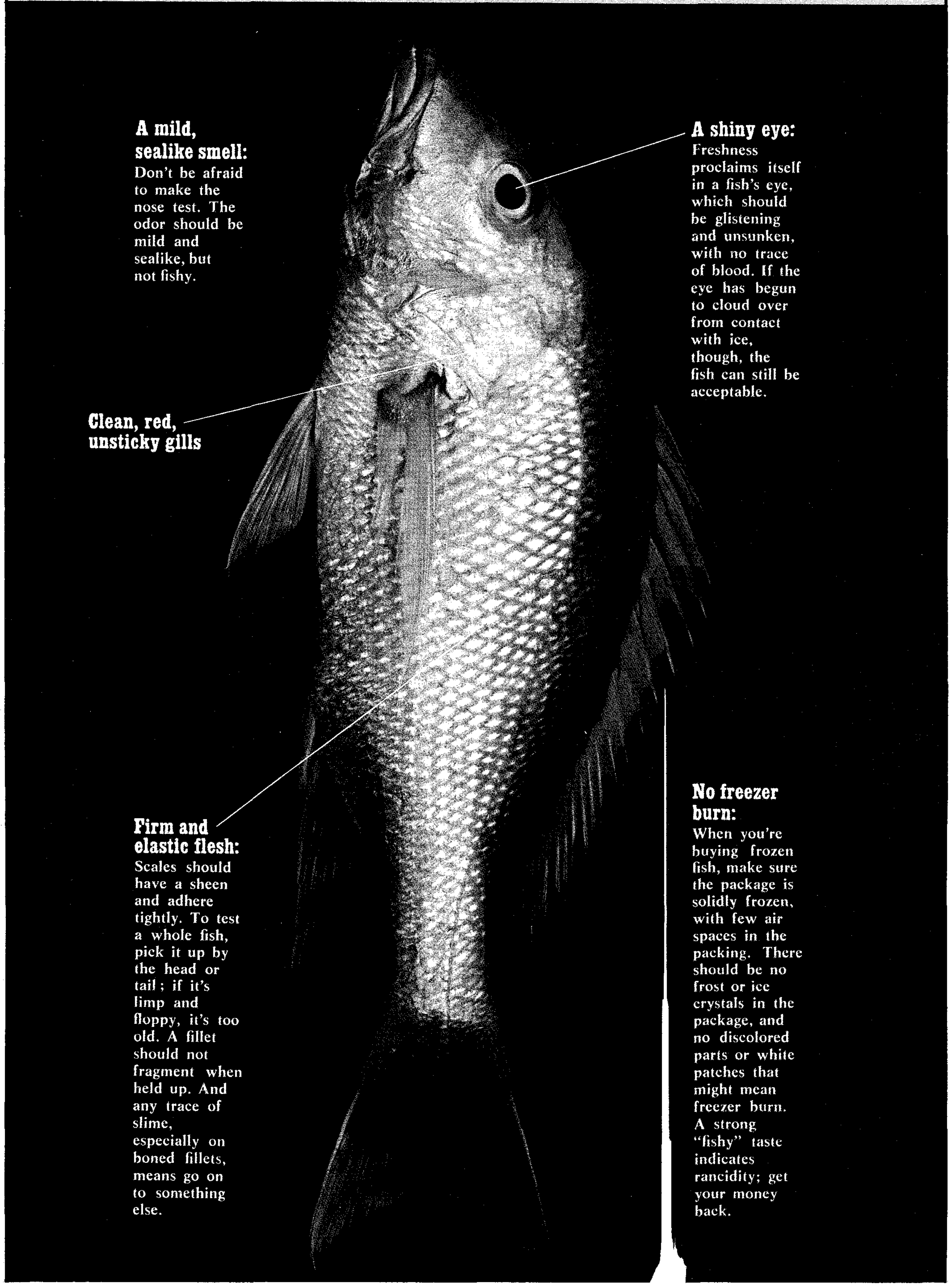
4. **Storing:** Prior to refrigerating a fresh fish, wash it in cold water, dry it, wrap it well. Use it as soon as possible—two or three days at the outside. There certainly will be impairment of flavor and texture after three days.

If you find yourself with a fresh, whole, ungutted fish, scale and eviscerate it, drain off any blood, and store, following your usual wrapping procedure. Or, if you have the space, gut the fish and curl it or lay it straight, depending on size, in some suitable container that you can fill with water and seal. Freeze, then remove the container. Wrap the resulting block of ice with the fish encased, and you can keep it frozen for many months, with no likelihood of freezer burn or ice crystals forming. (This method of freezing fish for long periods of time should be used only by those with a separate freezer with a temperature as low as 0 degrees Fahrenheit.) Put store-bought frozen fish in the freezer in its original wrap. Do not refreeze it if it has been thawed; use it as soon as possible.

5. **Buying shellfish:** "Fresh shrimp" usually means freshly frozen, or flash-frozen, which is done at dockside and is perfectly all right as long as the

Illustrated by Frances Jetter

# Buying Fish: What to Look For



**A mild, sealike smell:** Don't be afraid to make the nose test. The odor should be mild and sealike, but not fishy.

**A shiny eye:** Freshness proclaims itself in a fish's eye, which should be glistening and unsunken, with no trace of blood. If the eye has begun to cloud over from contact with ice, though, the fish can still be acceptable.

**Clean, red, unsticky gills**

**Firm and elastic flesh:** Scales should have a sheen and adhere tightly. To test a whole fish, pick it up by the head or tail; if it's limp and floppy, it's too old. A fillet should not fragment when held up. And any trace of slime, especially on boned fillets, means go on to something else.

**No freezer burn:** When you're buying frozen fish, make sure the package is solidly frozen, with few air spaces in the packing. There should be no frost or ice crystals in the package, and no discolored parts or white patches that might mean freezer burn. A strong "fishy" taste indicates rancidity; get your money back.

Photographed by Frank Spinelli

> "... Carolina shrimp may actually be better frozen than fresh. Look for firm, springy, moist meat and a clean sea smell..."

shrimp are firm and have almost no smell. A carbolic odor means pass it up. Truly fresh (that is, unfrozen) shrimp are available only from the end of June through January, but they do come from far away—usually the Carolinas and Florida—and in this case, frozen may actually be a better bet. Look for firm, springy, moist meat and a clean sea smell.

Shrimp are sold according to "count," the size determining the price. Generally the following rules prevail: *small*—31 to 35 per pound; *medium*—26 to 30 per pound; *large*—21 to 25 per pound; *jumbo*—16 to 20 per pound; *colossal*—under 10 per pound. (This largest size is sometimes called a prawn, but a prawn is a crayfish.)

Some markets handle tiny ocean shrimp, which run 150 to 180 to the pound and are sold only shelled and cooked. Most markets will sell you cooked, peeled shrimp as a convenience. At one market uncooked medium shrimp are $5.99 a pound. Cooked and peeled, they're $12.50 a pound. (Note that there is a 25 percent loss per pound in shrinkage from cooking, and another 25 percent loss in peeling.) You must therefore start with at least two pounds of uncooked to get a pound of cooked, peeled shrimp. Most recipes will specify which to use.

Oysters are sold live and in the shell, usually by the dozen, the pint, and the quart, depending on the market. A quart averages 36 medium oysters. The market will open them for you, but you must specify whether you want them on the half shell (for serving raw, or for dishes like oysters Rockefeller) or in a container with their liquor.

Mussels are usually sold by the pound, a pound averaging fifteen. Sometimes they are sold by the quart, so it is helpful to know that a quart equals about one and one half pounds of mussels.

Shine and firmness are the things to look for in buying scallops. As to color: Fresh scallops are a pinkish white, with sometimes a yellow or orange tinge around the edges. If they're gray and milky they're old.

Generally, two main kinds of clams are available in markets: soft long-necked clams, sometimes called steamers, and the hard clams known by size names—littleneck (the smallest), cherrystone, or chowder clams (the largest; in New England, these are quahogs, pronounced "gwohogs"). Clams are sold by the dozen in the shell and by the quart shucked with their liquor.

Soft-shell crabs and lobsters should be alive. If you are a fancier of lobster roe, you can tell the female by picking one up and turning it over. Females have a greater width to the midsection, and the last pair of swimmerets projecting from the belly are soft and crossed; the males' last pair of feelers are hard and straight up. Also, the male tail is narrower and pointier. Sometimes just the claws are sold; don't buy claws that appear dry and yellowed.

Crabmeat is available fresh in lump and backfin forms (these are size designations—backfin is smaller pieces of lump). Crabmeat is also available pasteurized, in cans. The best comes from Chesapeake Bay and may contain bits of flavorsome roe and fat. Other prime sources are Florida and Virginia backfin. In addition, many markets stock the huge frozen claws of the Alaska king crab, the meat of which is tougher. The prince of crabs, the Dungeness from the West Coast, is sometimes available cooked and frozen, but in my opinion eating it frozen comes in a poor second to eating it fresh.

**6. Eating sashimi:** Originally a traditional course in a Japanese formal dinner, sashimi—raw fish artfully cut—and its companion dish, sushi—raw fish in combination with vinegared rice and seaweed—must be made with perfectly fresh fish and shellfish no more than 24 hours out of the water. There are in New York at least 150 Japanese restaurants serving or specializing in this delicacy. Yet doctors are against it. The reasons: First, the obvious hazard of eating contaminated fish and shellfish from waters polluted by industrial or human waste. As great a hazard, says Dr. Louis Scarrone, eminent nutritionist, is the danger of worm parasite infestation, roughly analogous to the potential hazard you face eating steak tartare. Because of the parasites that can be present in raw fish, it's simply wise to cook it.

Though good Japanese restaurants pay premium prices to obtain fresh fish and shellfish from pollution-free waters, and though they deal with only two or three selected merchants and have a chef who goes to market every day to buy just for that day, the parasite problem still exists. As exquisite as the sashimi experience can be, discretion may be the better part of sound health here. ▬

## Fish: The Ideal Food

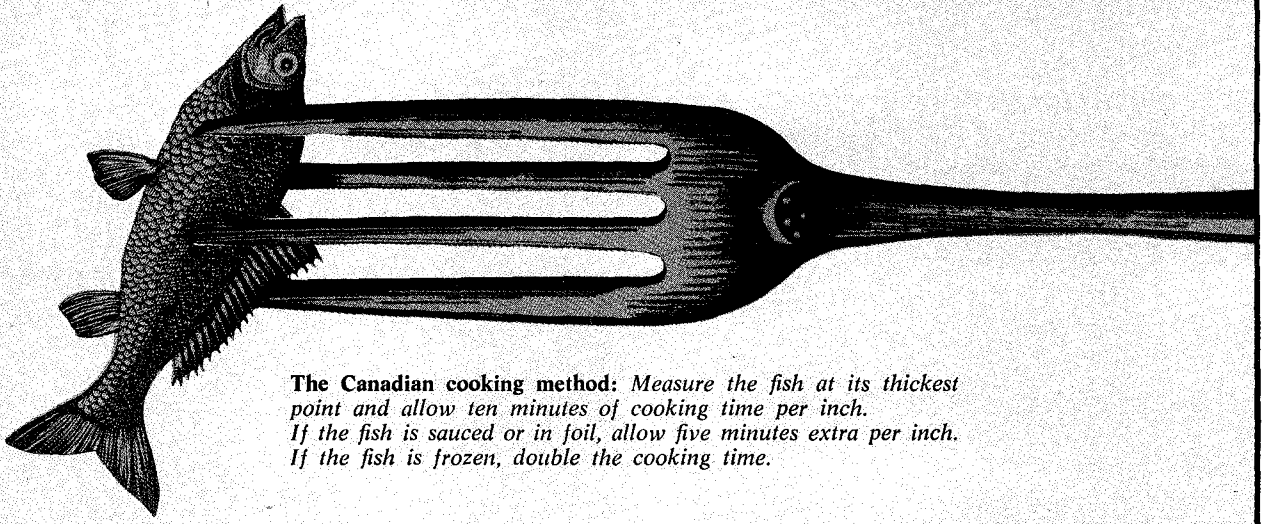
Fish is the ideal foodstuff—high in protein, low in calories, with little connective tissue and therefore easily digested and assimilated. While the fat content of different species varies widely (less than 1 percent for cod, up to 20 to 25 percent for salmon and mackerel), most fish have a very low ratio of oil to protein (exceptions: herring, mackerel, and trout). What fat there is contains a high proportion of polyunsaturates, now of special interest to doctors because of the implication of saturated (animal) fats in heart disease and, more recently, cancer. And the low sodium content of both freshwater and saltwater fish (*not* smoked fish, however) makes it especially valuable as a protein source to those on low-salt diets.

Fish and shellfish contain useful amounts of B-complex vitamins (thiamine, riboflavin, niacin, vitamins B6 and B12, and pantothenic acid) needed to maintain healthy nerve tissues. Seafoods, especially fish roes and shellfish, are a good source of minerals like calcium, iron, potassium, phosphorus, copper, iodine, cobalt, and manganese.

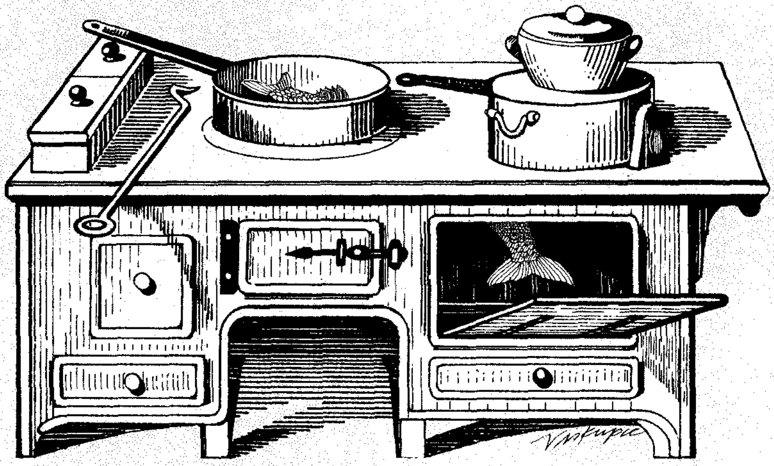
Swordfish occasionally comes under fire because of reported toxic levels of mercury. Japanese swordfish is no longer imported, and mercury levels in domestic swordfish, and other commercial fish, are below dangerous levels. One can, however, get hepatitis from eating raw mollusks, primarily clams and oysters; one can also get gastroenteritis, usually traced to inadequately cooked and/or refrigerated shellfish. Thanks to tough rules regulating interstate shipping and handling of shellfish, the incidence of these complaints in the United States is low, considering our large consumption. The ultimate defense, of course, is not to eat raw shellfish at all, and to eat only the cooked shellfish you cook yourself.

Hepatitis A, cholera, and typhoid, the three most common illnesses sometimes associated with shellfish, can be avoided by not eating it in places where outbreaks have been reported. Travelers, take note! **—R.S.**

# Foolproof Fish Cookery



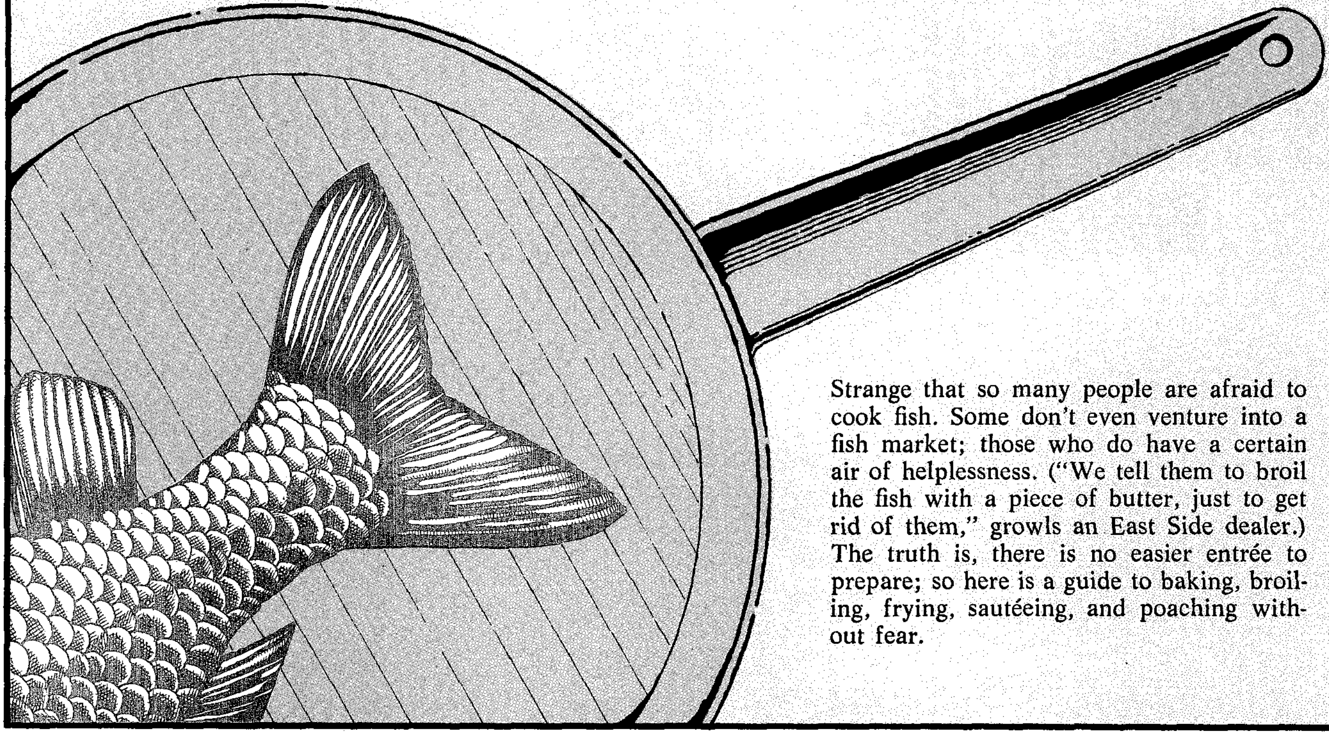
**The Canadian cooking method:** *Measure the fish at its thickest point and allow ten minutes of cooking time per inch. If the fish is sauced or in foil, allow five minutes extra per inch. If the fish is frozen, double the cooking time.*



**Baking or broiling:** *Use a greased broiler pan and baste fish with melted fat or a basting sauce. Bake at 450 degrees, or broil two to four inches from the flame, and use the Canadian timing rule (above). Don't broil cuts of fish less than three quarters of an inch thick.*

**Pan-frying or sautéeing:** *Dredge fish in seasoned flour for crispness; cook over brisk heat in clarified butter or butter and oil; use Canadian timing theory. Turn fish halfway through cooking time.*

**Poaching:** *Use the Canadian rule. Bring to a boil enough liquid to cover fish; add fish, lower heat so liquid just "shivers," begin timing.*



Strange that so many people are afraid to cook fish. Some don't even venture into a fish market; those who do have a certain air of helplessness. ("We tell them to broil the fish with a piece of butter, just to get rid of them," growls an East Side dealer.) The truth is, there is no easier entrée to prepare; so here is a guide to baking, broiling, frying, sautéeing, and poaching without fear.

Illustrated by Gary Viskupic

# DASHER OUTCLASSES MERCEDES 280E AND ROLLS-ROYCE IN SURPRISING WAYS.

Imagine a Volkswagen limousine. Got it? Good!

You have now grasped the concept of the VW Dasher.

The Dasher Sedans are our most sumptuous cars; they outclass some very classy machines in some very surprising ways.

If you own a Mercedes-Benz 280E, you will be depressed to discover that the Dasher 2-door Sedan with standard transmission not only goes from 0 to 50 miles per hour quicker than the Mercedes,* but carries more in its trunk.

If you're about to spring for a Rolls-Royce, hold the phone. The Dasher holds more in its trunk than the Rolls, too.

Fine as they may be, neither the Mercedes nor the Rolls has front-wheel drive. The Dasher does, and it makes all the difference in poor driving conditions.

The Mercedes, the Rolls and the Dasher do have their similarities.

All 3 have dignified interiors, with handsome, thoughtful appointments like reclining bucket seats, remote control outside mirrors and quartz electric clocks.

But finally, there are two particularly impressive dissimilarities. For one, Dasher costs about $10,000 less than the Mercedes, and about $39,000 less than the Rolls. Then of course, only the Dasher has a VW right there up front.

*with automatic transmission

## VOLKSWAGEN DOES IT AGAIN

©VOLKSWAGEN OF AMERICA, INC.

# Fish Out of Water: A Guide to City Fishmongers

"... DeMartino's has something for everyone: periwinkles, squid, raw tuna, scungilli, and, wonder of wonders, baby sand eels ..."

There is surprisingly little difference in fish prices at the good markets around town. A store that charges 50 or 75 cents more per pound for one fish may charge a correspondingly lower price for another. One day, store X will have the best buys; the next day, its neighbor will. It all depends on what the dealer chose that morning at the Fulton Fish Market, whether it was a good buy, and how much he bought. All prices mentioned here will change according to the availability of the fish and the time of the year.

It's reassuring to shop in a neighborhood fish market run by the second generation of a family that has been doing business at or near the same location for 30 or 40 years, like some of those mentioned below. With fish (perhaps more than with any other commodity), reliability and reputation are on the line every day, with every sale; therefore fish markets either adhere to the highest standards of cleanliness, freshness, and quality, or they do not stay in business long.

Fish-market prices are almost always higher than supermarket prices for the same item, because you're paying for freshness and quality, not the advantage of volume buying. For example, on a day when scrod fillets were $1.99 a pound at D'Agostino, they were $3 at a nearby fish store. Flounder and gray-sole fillets at D'Agostino were $2.89 a pound each, as compared with the fish store's $4.50 a pound for flounder and $5.75 a pound for gray sole. But what a difference in freshness there can be! Your fish dealer will buy his stock at the Fulton Fish Market, sometimes part of a catch brought in only hours before. The supermarket fish will most likely be "over-the-road" fish and will probably be between three and seven days old.

The selection changes according to the neighborhood—costly shad on the East Side may be replaced by kingfish on the Upper West Side, soft-shell crabs by conch, beloved in the Caribbean. There is a lively trade in fish heads on the West Side; east of Fifth Avenue you may never get to see them unless you ask for them. Red snapper is cheaper at West Side markets, but the really big, imposing fellows are not usually seen there.

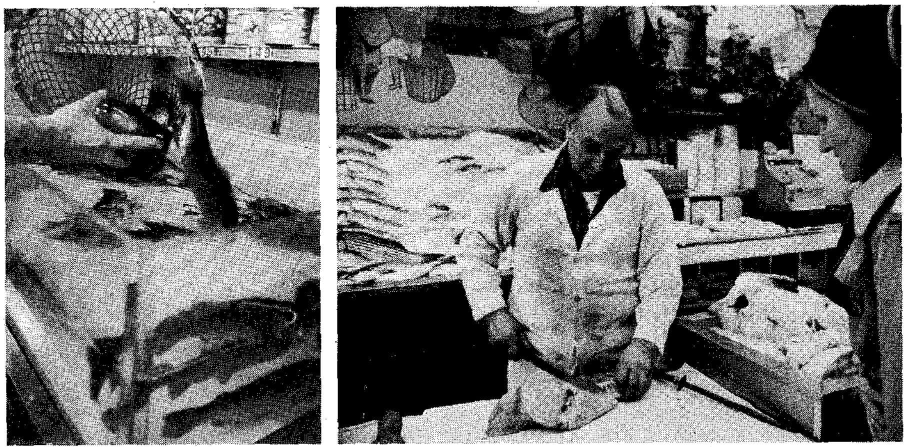
Fish markets in Chinatown are generally lower-priced than in other parts of Manhattan. At Wing Fat Company, 35 Mott Street, for example, lively blue crabs were selling at 37 cents apiece when they were 50 cents apiece on the Upper East Side. But Chinatown fish markets tend not to be as elaborate or complete as those in other parts of the city (they are often a part of markets handling other items as well), and sanitation often leaves something to be desired.

The markets chosen for review in this article were visited because of their general reputation, strategic location, and/or because they were recommended by food-oriented patrons. They were judged on the freshness of the fish, the variety available, the cleanliness of the establishment, and the helpfulness of the staff. We have also mentioned extra services. Delivery, unless otherwise noted, is free.

## East Side

**Licata Seafood Corporation**
*531 Second Avenue, near 29th Street, LE 2-3422*

A wholesale-retail operation. There's a huge variety of fish displayed, but unfortunately not all of it is pristinely fresh. On one visit, I poked a too soft smelt and asked who would buy it. "A restaurant might take it," was the reply. Prices *are* lower on some items; a knowledgeable buyer might do well here. Mussels are 50 cents a pound, compared with $1.25 at other markets. I was told the sole had been filleted "in Boston." Beware the fish in the window; return visits confirmed this



**Scenes from a market:** *Netting live brook trout, slicing swordfish at Pisacane.*

Photographed by Stephanie L. Marcus

to be the last-ditch stand for a lot of the oldies. Hours: Monday through Friday 7 A.M. to 6 P.M., Saturdays 7 A.M. to 3 P.M.

### Pisacane Midtown

*940 First Avenue, near 51st Street, 752-7560*

Here's a good variety of very fresh fish. The gorgeous salmon sell for $5 per pound, and a tank of live Pennsylvania brook trout are $3 each. Short of catching them yourself, you can't get them fresher than that. Pisacane will cook lobster at no extra charge. Hours: Monday through Saturday 8 A.M. to 6 P.M. Charge accounts and deliveries.

### Leonard's

*1213 Third Avenue, at 70th Street, RH 4-2600*

Considered one of the "carriage trade" markets, Leonard's has been an East Side fixture for 80-odd years. Its reputation for freshness and high quality is impeccable; a totally uninformed buyer can relax here. Filleting is done on the premises, and the range of fish and shellfish is broad. Homemade chowder is available, and the deviled crab (put up in small aluminum shells) at $1.95 each makes a pleasant, easy-to-bake first course. Leonard's services include grinding pike and whitefish to order for gefilte fish and stuffing sole fillets with either crab or salmon (no service charge). Shrimp is available uncooked. A pound of cooked shrimp (about 40) costs $11. Hours: Monday through Friday 8 A.M. to 6 P.M., Saturdays 8 A.M. to 4 P.M. Deliveries and charge accounts.

### F. Salamone & Sons

*1390 Second Avenue, near 71st Street, UN 1-2662, TE 8-4100*

Sal Salamone, president of this 78-year-old business for 40 years, buys the best fish. All filleting is done on the premises, and the gray sole I took home had that just-caught taste. A number of recipes are posted. Chowder is available, poaching is done to order at 25 cents per pound, and lobsters are kept live in a tank. Prices are competitive with those at other top-grade markets. Hours: Monday through Friday 7 A.M. to 6 P.M., Saturdays 7 A.M. to 5 P.M. Fast deliveries.

### Rosedale Fish & Oyster Market

*1129 Lexington Avenue, near 78th Street, 861-4323*

The fish dealer's fish dealer, the carriage-trade purveyor of fish, Rosedale is utterly reliable. The delivery service is terrific—you get your order when it's promised. The selection and freshness are staggering, the total dedication to quality evident in everything from display to packaging. In warm weather your fish are sped to you nestled in ice. Prices are, as you might imagine, rather high, for this is a deluxe operation. Red snapper is $4.50 a pound, for instance, as is the elegant pompano. Rosedale also offers a large variety of seafood salads like crab and shrimp, $4 a half pound; salmon, $1.50 a half pound; and a special low-calorie salad at $1.50 a half pound. Oven-ready coquilles Saint-Jacques are $3 each; salmon rolls are $3.50 each. Fish is poached to order for 25 cents extra per pound. Rosedale will prepare any fish to be "oven-ready" (garnished with a dab of butter and appropriate vegetables, such as onion and green pepper, and placed in an aluminum dish ready to pop into the oven) at no extra charge. Hours: Monday through Saturday 8 A.M. to 6 P.M. Deliveries and charge accounts.

### Catalano Fresh Fish

*1652 Second Avenue, near 85th Street, 628-9608*

A spanking-clean shop in a neighborhood that desperately needs one. The fish are top-grade, the prices are slightly lower than they are elsewhere on the Upper East Side. Catalano, like Rosedale, sells fish salads. The tasty salmon-halibut combination I took home, $3.99 a pound, made a delightful hors d'oeuvre with crackers. Other salads: shrimp, $4.99 a pound, and lobster, $7.99 a pound. Filleting is done on the premises. Hours: Monday through Friday 9 A.M. to 7 P.M., Saturdays 9 A.M. to 6 P.M.

### Zwail's

*1234 Madison Avenue, near 88th Street, SA 2-6476*

A small but impeccable neighborhood shop with a limited variety of superbly fresh fish. The staff will poach lobster and shrimp to order, and will even lend you a poacher. Prices are average for the East Side. The house specialty is oven-ready sole fillets stuffed with salmon, $5.75 a pound. Hours: Monday through Friday 8 A.M. to 6 P.M., Saturdays 8 A.M. to 2 P.M. Open till noon Saturdays in summer. Deliveries and charge accounts.

### Holland Court

*1291 Madison Avenue, at 92nd Street, AT 9-8490*

A no-nonsense meat and fish market with a solid neighborhood following that appreciates its high-quality fish. The staff poach and decorate fish to order for a flat $5 fee and boil lobsters at no extra charge. Prices are slightly on the high side, but the quality compensates. Hours: Monday through Friday 8 A.M. to 6 P.M., Saturdays 8 A.M. to 5 P.M. Deliveries and charge accounts.

### The Fish Factory

*1825 Second Avenue, near 94th Street, 369-7744*

The tail what wagged the dog. Five years ago the three partners who run Hobeau's and Cockeyed Clam restaurants, and who love to fish, put some of one weekend's bluefish catch on their menu. It sold so well it eclipsed the hamburgers. The modest outlet they devised for the excess catch of their two boats has now grown into a wholesale division as well, supplying 200 restaurants.

This market is the only source we know for the consummately ugly but delicious rockfish called anglerfish, the lotte or baudroie prized by the French for its flavor and valued by the Venetians for the firm, lobsterlike flesh of its tail (coda di rospo). Ugly and hard to clean, it is considered a trash fish in this country and it's thrown away if caught by mistake. At the Factory it

**Fin 'n' claw:** *Live crabs and clams at De Martino's; striped bass (shown off by co-owner Mike De Martino); live lobster at Salamone.*

sells under the name "tombolino" at a hard-to-beat 89 cents a pound. I made a divine soupe de poisson with two pounds of this and some whiting, and pleased four hungry people for $5. With 24 hours' notice, the store will prepare for you the excellent bouillabaisse it usually makes in 250-gallon quantities for restaurants; it's $3.95 a quart. Frozen Atlantic crab claws, $3.75 a pound, are tasty, if a bit watery. Variety and freshness are very good. Croakers and whiting were 89 cents a pound recently; flounder fillets, $2.99 a pound. Hours: Tuesday through Friday 10 A.M. to 7 P.M., Saturdays 9 A.M. to 5 P.M.

## West Side

**Vincent Petrosino**

*100 Greenwich Street, near Rector Street, BA 7-5398*

A super-clean, family-run market and restaurant, this shop is celebrating Vincent Petrosino's fiftieth year in the fish business. The Petrosinos can get you almost anything. Of all the markets, this was the most helpful in giving information about cooking, and there are mimeographed recipes for customers. All the fish is top-quality. Prices are reasonable; red snapper was $3.50 per pound when it was $4 at other quality markets. Orders may be phoned ahead for homeward-bound pickup. Also available is a sparklingly fresh assortment of seafood-salad platters on beds of lettuce. The lobster-shrimp combo is $6.75; all-lobster, $7.95. Thick Boston fish chowder with meaty chunks of salmon and halibut is hearty and satisfying and sells for $1.75 a pint, $3 a quart. Revved up at home with a dash of Tabasco, some Worcestershire, and a slosh of sherry, it makes a meal by itself. There is also clam chowder at $1.50 a pint, $2.50 a quart. The Petrosinos will poach large fish to order, free, and they have a takeout service of ready-to-cook items like the crabmeat-stuffed bluefish fillets I took home, which come with clear and detailed cooking instructions. At $4.75 for two portions, it made a pleasant, easy dinner with rice and a salad. Hours: Monday through Friday 8:30 A.M. to 5:45 P.M. No deliveries.

**Greenwich Village Fish Company**

*265 Bleecker Street, near Seventh Avenue, WA 9-8042*

Here you'll find a solid range of first-class fish, plus Italian specialties like eel (at its best in December), averaging $2.50 per pound, scungilli (conch) at $2.50 per pound, and bacalao (salt cod) at $2.50 per pound. All filleting is done on the premises. Hours: Monday through Saturday 7 A.M. to 7 P.M. Deliveries.

**De Martino's**

*132 Eighth Avenue, near 16th Street, CH 3-6639*

An incredibly complete and high-quality shop. There is something for everyone here: periwinkles, a traditional French garnish for aioli, at $1 a pound; squid, $1.49 a pound; cooked scungilli, $3.49 a pound; juicy raw tuna, $3.99 a pound; and, wonder of wonders, baby sand eels, the anguillas prized by the Spanish, $1.49 a pound. Everything is gorgeous here, from the boxes of live blue crabs at an attractive $4 a dozen to the glistening flounder filleted on the premises, $3.89 a pound. The cooked shrimp, $5.89 a pound, were the best buy we saw in that prized crustacean. Snapper, at $3.69 a pound, was also a good buy; so was fresh Chinook salmon at $5.89. Customers can have, free, De Martino's booklet with fish facts and simple recipes. Hours: Monday through Friday 8 A.M. to 6:30 P.M., Saturdays 8:30 A.M. to 4 P.M. Deliveries all over Manhattan for a flat 50-cent charge. Charge accounts are discouraged, however.

**Citarella's**

*2135 Broadway, at 75th Street, TR 4-0383*

Compared with other markets visited, the West Side's most well-known fish market was a bit disappointing. Variety was good, but the day's bargains—croakers ($1.49 a pound)—were soft, and the whiting ($1.29 a pound) was even softer. Tilefish steaks were the mushiest I'd seen, and no bargain at any price. The window display was a helter-skelter pile of fish. The market was busy and active, but I came away with the impression that it was running on its past reputation—and running down. Citarella's $1-per-pound fish-poaching charge is steep compared with that of other markets. Hours: Monday through Saturday 8 A.M. to 7 P.M.

**Powers Fish and Oyster Market**

*531 Columbus Avenue, near 86th Street, 362-2800*

A spacious store with a nice, old-fashioned air, helpful personnel, and a staggering array of quality fish. A friend of mine calls it the Zabar's of the fish world. Besides all the ordinary fish, there are specialty items like conch and tuna. The market will poach lobster free. Prices are on the high side. Hours: Monday through Saturday 8 A.M. to 7 P.M. Deliveries.

**Harold & Morris**

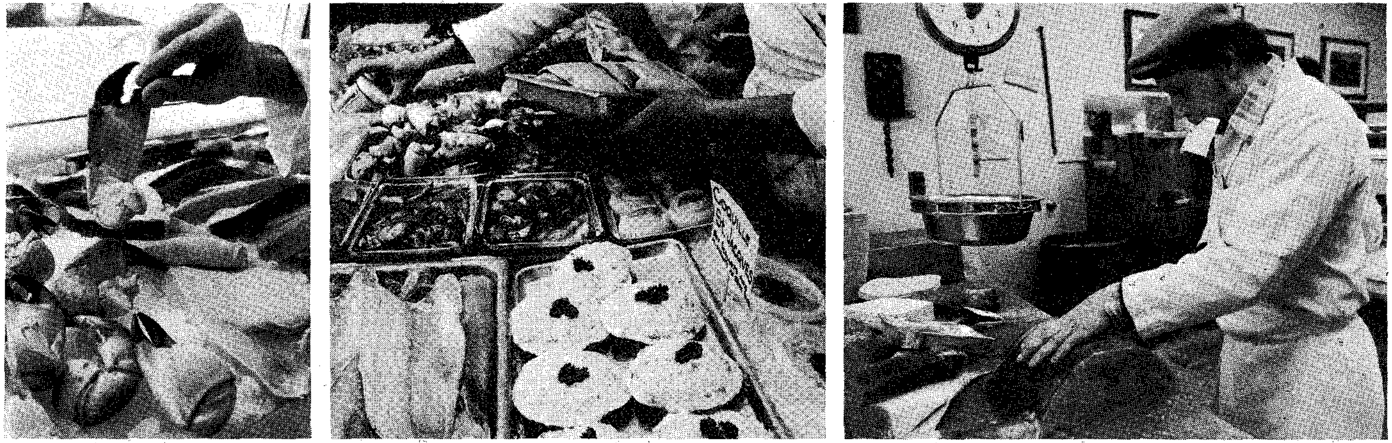
*2647 Broadway, near 100th Street, MO 6-5320*

Neither Harold nor Morris is around much anymore, but Warren Lenchner runs this popular neighborhood market with great style and know-how. The appealing display says someone cares. Filleting is done on the premises. Prices are good on the more economical fish like whiting, 79 cents a pound; porgies, 99 cents a pound; and croakers, 99 cents a pound. Red snapper here is $2.99 a pound. Hours: Monday through Wednesday 8 A.M. to 6:30 P.M., Thursdays and Fridays 8 A.M. to 7 P.M., Saturdays 7 A.M. to 7 P.M.

**Golden Dolphin Fish Market**

*2788 Broadway, above 107th Street, 865-8900*

A spotless, attractive shop featuring Spanish Caribbean specialties like kingfish and conch. Live Maine lobsters are reasonably priced at $3.99 a pound. Hours: Monday through Thursday and Saturdays 9:30 A.M. to 7 P.M., Fridays 9 A.M. to 7:30 P.M. **—Ruth Spear**

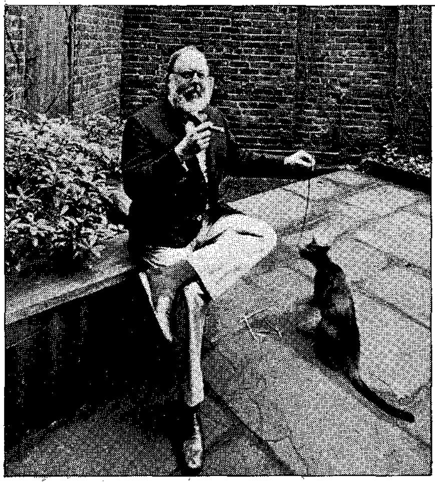


**For the carriage trade:** *Florida stone crabs at Leonard's; the sea bounty in Rosedale's window; a Rosedale swordfish being sliced.*

# The Culture Vulture Flies Higher

### By Carter Ratcliff

"...Commissioner Geldzahler blends amiable politesse with a bearing that makes him as recognizable as a corporate logo..."



Photographed by Elliott Erwitt/Magnum

"I hate to be late," says Henry Geldzahler, Ed Koch's brand-new cultural-affairs commissioner. "The other day I got sidetracked on my way to a museum board meeting. When I arrived, I introduced myself as the late Commissioner Geldzahler. To be late is to die a little."

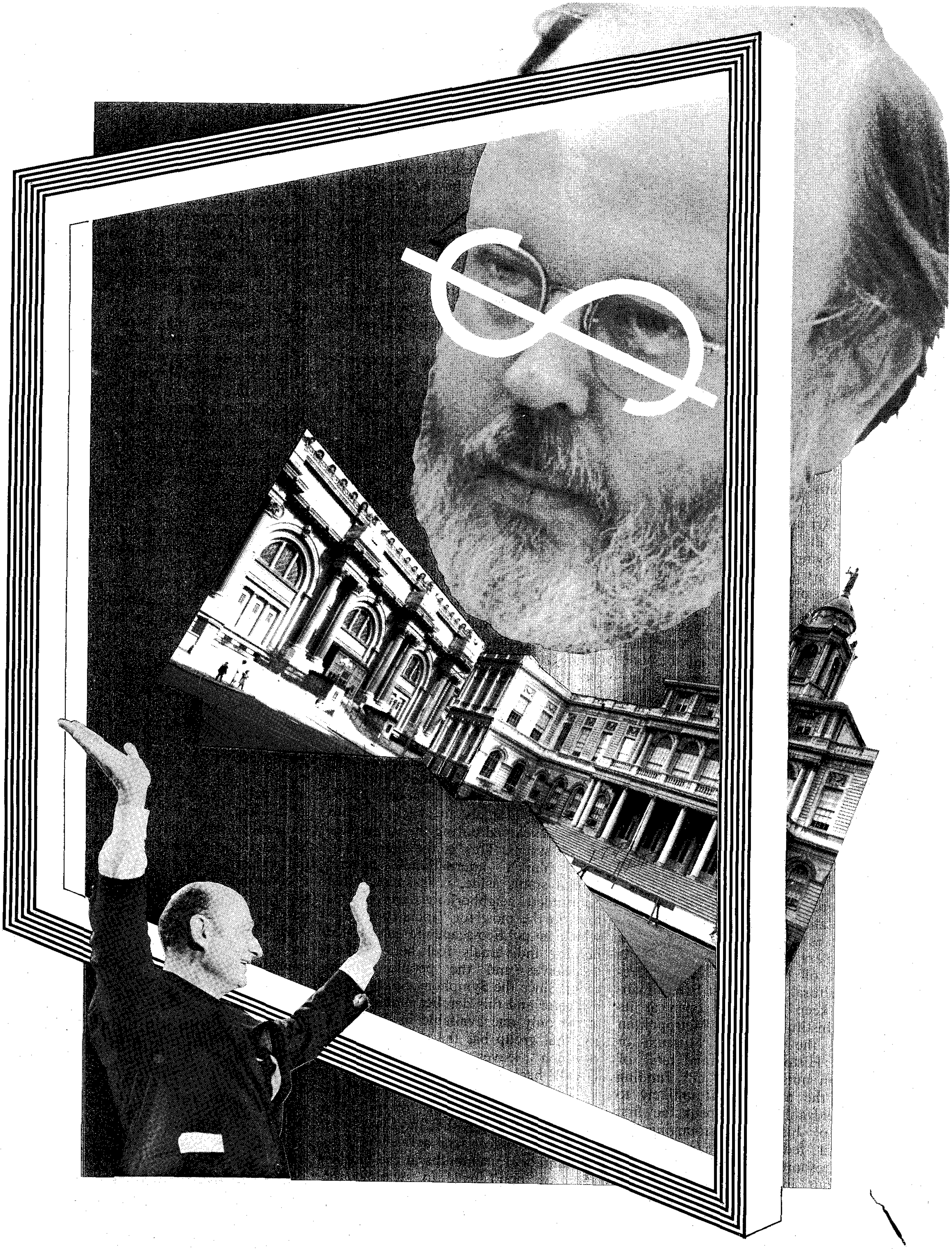
Less dramatically, to be late is to fall behind schedule—and Henry Geldzahler's has been very crowded since 1960, when he became a curatorial assistant in the Metropolitan Museum's Department of American Painting and Sculpture. He had arrived from Harvard's Fine Arts Department, a 25-year-old in too much of a hurry to wait for his Ph.D. Within a season, he was a catalytic factor on the New York art scene. Even before the invention of the pop-art label, he had met several pop-artists-to-be and introduced them to one another. They in turn incorporated him into their works. He was given starring roles in Oldenburg happenings, Warhol films. Marisol carved him in wood, George Segal cast him in plaster. Larry Rivers, Alice Neel, David Hockney all painted his portrait.

Whatever the medium or the style, the subject shines through undimmed. Geldzahler is a bit below medium height and . . . well, not fat exactly, but definitely ample. He makes this a matter of public concern whenever the occasion permits. At a recent party thrown by Doris Freedman, head of the Public Arts Council, Geldzahler announced to the assembled art bureaucracy of New York that he knows he is enjoying his new commissioner's job because he's losing weight. And his hair is growing in more thickly. The forehead remains domed, however, and behind his short, grizzled beard, the round face—which has reminded some of Charles Laughton, others of Buddha—remains calm. The pale eyes, behind wire-rimmed glasses, are just as calm and very acute. During the seventies, Geldzahler's clothes have gotten progressively more sedate, but there are still flashes of pop-era extravagance. With a very dark, very proper blazer, he is likely to wear a red velvet bow tie and a gabardine shirt from Nudie's of North Hollywood, a rodeo tailor whose clientele has included Elvis. Geldzahler has five shirts from Nudie's—aqua, salmon-hued, emerald—all of them writhing with embroidered floral patterns. "The look," he says, "is Yiddish cowboy."

Geldzahler blends amiable politesse with a formality of bearing that makes his compact, rounded presence as recognizable as a corporate logo—especially in the New York art world, where a quick response to visual images is basic to survival. Throughout his life as a curator, Geldzahler's image was always highly visible, both in the works of his artist friends and in their frenetic social milieu. This distressed the staid Metropolitan, but Geldzahler kept moving through the ranks. He was made a full curator in 1967, after a year's leave of absence in Washington to oversee the start-up of visual-arts programs at the National Endowment for the Arts. In 1969, still doing consultant work for the NEA, he put on an exhibit at the Met which surveyed New York painting and sculpture of the previous three decades. It was an immense show, a visual saga, reflecting Geldzahler's view of the way New York had taken on the avant-garde leadership which Paris had relinquished in the postwar era. Anyone with any voice at all in the art world bellowed out some objection to "Henry's show," and suddenly—not yet 35 years old—Henry had the kind of stature, the kind of dignity, that only true outrage can confer.

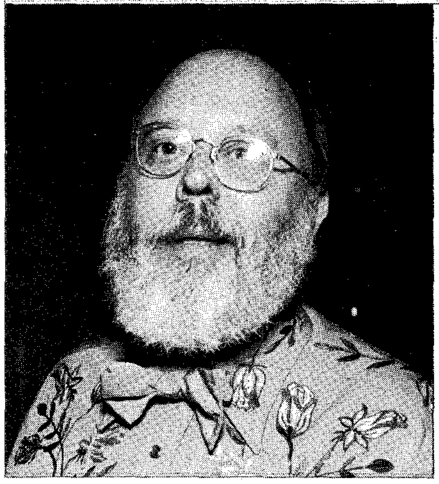
Everyone had known that he was bright, witty, flagrantly stylish, and dazzlingly well informed. Many suspected that his presence at a gallery opening could launch a new artist's career. But those in the know had been certain, deep down, that Geldzahler's brand of tastemaking was just part of the frenzied art boom of the sixties. The boom wouldn't last forever, nor would the flamboyant clout of the tastemaker. But, in the last year of the decade, "Henry's show" had put him on the map for good. He was a serious personage. He had a place in history.

Mid-March 1978, in front of the Symphony Theater, a locked-up and mori-



Illustrated by Jeanne Grundberg

"...Geldzahler wants each detail of his presence to signal that he is lively, adventurous—not just another bureaucrat..."



bund movie house at 95th and Broadway. It's five minutes after three and Geldzahler is late. Waiting for him are representatives of two Upper West Side community groups, GAME (Growth Through Art and Museum Experience, Inc.) and the Symphony Space. Both covet the Symphony Theater. GAME, a children's art group, is overflowing its 86th Street premises. The Symphony Space, which doesn't have a permanent home, grew out of a very successful program here last January, the American Symphony Orchestra's "Wall to Wall Bach." The super shows up and unlocks the door to a dingy interior. The most recent event here was a wrestling match. Hand-lettered signs—GORILLA MONSOON VS. THE GOLDEN TERROR—still hang in the display cases fronting Broadway. It is 3:15 and still no commissioner of cultural affairs.

There is speculation about his means of transportation. A limo? Unlikely in the Koch administration. A taxi? Maybe he's taking the subway. . . . Geldzahler shows up in the Cultural Affairs Department's bright-blue Plymouth Valiant. It's two years old—the same as the department itself. Hit by Beame-era cuts almost the moment it was split off from Parks and Recreation, Cultural Affairs just barely manages to keep the doors open at its flagship institutions—the Metropolitan Museum, the American Museum of Natural History, a grand total of 25. With nuts-and-bolts city funding safe for the moment but unlikely to grow, Geldzahler has spent the first months of his term scrounging for state and federal money, matching private resources with underfunded groups out in the community, and mediating when those groups get on a collision course—as GAME and the Symphony Space are now.

Discussing this movie house with them the previous week, Geldzahler said he would play Solomon and divide up the baby. Now, having dispensed graceful apologies for his tardiness, he sizes the place up. The ceiling is low, the space a bit claustrophobic. Why not, Geldzahler asks the Symphony Space people, join the Beacon Theater arts group on West 74th Street? They have drama and dance but no music program. And their fund-raising arm is very strong.

"We have fund-raising expertise," says Isaiah Sheffer of the Symphony Space. "And we have grass-roots support in this neighborhood. 'Wall to Wall Bach' attracted 8,000 people."

Geldzahler asks about the theater's landlord. "Any chance that he wants to be a culture hero?" Yes, he prefers the music audience to the wrestling audience. This should help in determining rent.

"But you're trying to do everything at the same time," says the commissioner, who has ensconced himself—casually but magisterially—in a front-row seat. "Negotiating a lease, setting up a year's program, launching a fund-raising drive. You're not scared enough. You ought to be more scared."

Isaiah Sheffer and Allan Miller, conductor of the American Symphony Orchestra, are clearly not scared. They repeat their pitch about grass-roots support. "And local merchants are very much behind us," adds Miller.

These arguments are clinchers. Geldzahler fully accepts an article of faith which developed during the turbulence of the sixties. This is the belief that, New York's international culture-capital status aside, it is small, often nonfunded neighborhood arts groups that do the most for "socialization"—which is politico-academic jargon for helping individuals feel better about themselves and the people around them. Since the Symphony Space needs a theater and this derelict movie house is the only one available in the vicinity, that group has the strongest claim—which leaves Betty Korman of GAME back on square one.

"Remember," Geldzahler tells her, "Solomon decided not to split the baby." He suggests that the Symphony Space enter into a trial agreement with the landlord, six months at the most—"So you don't have to swallow the whole bran muffin at once"—and he assures Betty Korman that he is committed to locating larger quarters for GAME. Geldzahler says he has been approached by a Park Avenue lady who wants to serve on the Cultural Affairs Commission, an unpaid, strictly advisory post. "To see what she can do, I've given her the job of finding a new place for GAME, so this theater won't have to be split in half. I told her, 'Don't make promises. Just produce.' She said she was going to embroider that on a cushion."

Ms. Korman lets herself appear somewhat encouraged, then says she has to leave to meet with a foundation committee. Geldzahler is out of his seat by now. With no haste but with a great deal of efficiency, he maneuvers himself into range for a kiss on her cheek. She is surprised for an instant; then it's all very natural. After she has gone, Ethel Sheffer (who is married to Isaiah Sheffer) of Blocks for a Better Broadway asks Geldzahler, "Have you ever been described in the past as a man of considerable charm?" He beams.

Of course that is how he is invariably described. For Geldzahler, being a man of considerable charm is a basic part of being a serious personage. Serious means focused on results—it does not mean ponderous. The embroidered shirts from Nudie's, the allusive, slightly baroque conversational style, the sudden flourishes of elaborate manners—all this reads as flair. And that is how it is very consciously intended to be read. Geldzahler wants each detail of his presence to signal to the alert eye that he is lively, adventurous, not just another culture bureaucrat in a political climate where the arts are on the verge of becoming a bona fide bandwagon. On the other hand, he *is* a bureaucrat, high-ranking, and his presence conveys that as well.

He has mentioned, for instance, an "art groupie" who had pulled enough strings to get an appointment to see him at the Arsenal, the red-brick imitation castle at 64th Street and Fifth Avenue, which Cultural Affairs still shares with Parks. Her main purpose, it seemed, was to check out his wardrobe. Having done that, she wanted to know what to call him. "Mr. Geldzahler? Henry?" "Call me Commissioner," he told her. There is a steady core of no-nonsense efficiency just beneath Geldzahler's personal flair. He constantly modulates between the two—high-style idiosyncracy and low-key toughness. What smoothes the transition is his charm, which hardly ever

Photographed by Edward Oleksak

lets up. His frantic schedule can generate irritation, but not for long. Geldzahler is so completely focused on the effectiveness of his official presence that there's no sense of a secret Henry lurking behind a façade. The visible commissioner—with his blend of flair, charm, and efficiency—is the real commissioner.

He lives on the bottom two floors of a Greenwich Village townhouse. Beneath the well-controlled clutter of art books and paperwork, the living room is unobtrusively elegant. Paintings by favorite artists hang on the walls—works by Richard Hennessy, Maxwell Hendler, Tommy Schmidt—and there is a large polychromed sculpture by Edward Avedisian. His meeting with GAME and the Symphony Space has raised a question. What kinds of pressures are the city's arts groups bringing to bear on him?

Geldzahler mentions Congressman Ted Weiss's interest in the cultural life of the Upper West Side. "But," he adds, "I don't really feel I'm responding to pressures. My concern with these groups has to do with being alive and polite and in the same world with other people."

"It's politics," calls Christopher Scott, his assistant, from across the room.

Geldzahler swivels in his bright-red, sleekly overstuffed chair. "Is that what they call it? Politics as usual?" Swiveling back, he continues. "The image I have is vectors. One group is a vector that wants to go this way, another wants to go that way. If you can get all the opposing forces lined up in a helpful manner, then you can continue on your own path. Obviously you have to divagate slightly one way or another."

The divagation is in a traditionally hallowed cause. New York's cultural life at all levels is what makes the city visible to the rest of the country and modifies the hinterland's resentful willingness to let the city slide into fiscal ruin. For New Yorkers, culture is the spiritual topping on the gritty, grinding reality of daily survival. It not only helps stabilize neighborhoods but also generates the largest part of the city's tourist industry. Churning up an estimated $3 billion of economic activity every year, tourism is second only to the $13-billion garment trade.

It took an accountant, Martin Segal, to come up with figures revealing culture's economic importance to New York. He did it with the help of a Yankelovich, Skelly and White survey in 1975, when Abraham Beame, another accountant and a close friend of Segal's, was mayor. This dollar approach to culture inspired Beame, a year later, to pry Cultural Affairs loose from the Parks Department, where it had been since Thomas Hoving's term as parks commissioner under Lindsay.

Segal was made chairman of the first fully independent Advisory Commission for Cultural Affairs. Commissioner of the department was Claude Shostal, who spent most of his time trying—with Deputy Commissioner Janet Langsam—to straighten out administrative procedure and rationalize the crazy quilt of cultural funding. And they gave Segal statistical backup when he explained to City Hall that budget cuts would, in effect, shut down New York's major cultural institutions. The result would be a loss of economic activity greater than the amount saved by the cuts. So, at a time when other city agencies were limping along with 10 percent budget reductions, Cultural Affairs lost only 2.5 percent.

Segal left the commission when the Koch administration came in. Claude Shostal was Segal's choice, so he left as well. Janet Langsam, the deputy commissioner, has been kept on. A painter who entered politics in Lindsay's time, she is intense, good-looking, and in command of a staggering array of facts, figures, and administrative patterns. Thanks to her, there has been no loss of momentum during the transition to Geldzahler's regime.

Part of her job is to help Geldzahler stay aware of the pet projects of lawmakers from city districts who, in Albany, vote on funds for the New York State Council on the Arts, and, in the City Council, vote on the Cultural Affairs budget of $24.5 million a year. "That's one sixth of 1 percent of the city's $14-billion budget. An astoundingly low sum," says Geldzahler. "And of course it isn't going to get any bigger very soon."

He points out that most of the department's funds are tied up in support of the flagship institutions. "We have almost no flexible money. It's possible to offer small grants—yeast—to some new organizations, but where money isn't present good ideas become more important."

For example: "I've set up a meeting between the Comprehensive Employment and Training Act administrators and the Parks Department," says Geldzahler. "There's an underused band shell in Prospect Park. I said to myself, You've got all this CETA talent dying to perform and people in Brooklyn who are dying to be performed to. Why not bring them together?

"Then some young black jazz musicians came to me and said there's no place for them to be heard. I've asked them to come together with me and the Newport Jazz Festival, which has been in New York for several years now. The idea is to see if it's possible to set up a club in SoHo. Four or five nights a week there would be name people, the rest of the time new talent.

"Young filmmakers and avant-garde film clubs tend to hate each other or disregard each other. Steve Dobi, a young film historian, is coming to see me next week, and we're going to try to invent something that makes sense. A coordinating body and maybe even a place, a facility.

"And there's more. I'm trying to help the Parks Department deal with public sculpture better. I've been giving Lincoln Center advice on how to get on line for city funds. And—on a smaller scale, but just as important—I'd like to help the Eliot Feld school on 19th Street. Feld is a young choreographer who takes seven- to ten-year-old kids from disadvantaged neighborhoods all over the city and gives them the possibility of early dance training. In several years there will be federal money available; in the meantime, we want to do what we can to attract private donors."

Geldzahler, like most government officials these days, is zealous about not overpromising. An easing of the fiscal crisis would make it possible, he says, to help arts groups make the transition from small-scale, neighborhood beginnings to full institutional status. With more funding, Cultural Affairs could offer more and larger grants to individuals. But he won't go beyond suggestions like these. There is no grand blueprint for the cultural future of the city in the making. And yet, as Benny Andrews, a painter and co-chairman of the Black Emergency Cultural Coalition, points out, "Henry created something out of nothing at the Met. There was almost no twentieth-century art there until he came. He has the chance to do the same kind of thing as cultural-affairs commissioner. He knows how to get public attention for the arts, as well as private funding." Brian O'Doherty, who shows his art under the name "Patrick Ireland," followed Geldzahler as visual-arts program director at the NEA. "Henry did a marvelous job in Washington, starting the program and getting it on the right track. In the sixties, people used to say, 'Get Henry to do it,' and now they're going to be able to say that again. I think what Henry wants is to be a godfather figure—in the most positive sense—and as commissioner he'll have a chance to play that role."

*El Diario* was enthusiastic about Geldzahler's appointment. So was Luis Cancel, the new director of the Bronx Museum, who worked with Geldzahler

"...'The mayor thinks culture is important,' Geldzahler says, 'but has few opinions about it—which couldn't suit me better'..."

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in the late sixties to bring the Met and Puerto Rican museums together in a program of exchange exhibitions. The headline in the *Amsterdam News* ran, GELDZAHLER DRAWS WAIT-SEE RATING FROM BLACKS. As a member of the search committee that recommended Geldzahler to Ed Koch, Benny Andrews is happy that a candidate with a visual-arts background got the job. He acknowledges, however, that "while Henry is a very interesting and colorful personality, a majority of the artists in the city felt he has never helped them. Some of his omissions from the Met show in 1969 were atrocious. There were no blacks included and, generally speaking, he has no track record at all in dealing with minorities. Or women. Or anyone but a very narrow range of abstract artists. So I'll be monitoring Henry's performance, and many others in all five boroughs will be doing the same. We're in a honeymoon period now. When that's over, there could be a lot of reasons to be unhappy with Henry."

As a denizen of the sixties art world, Geldzahler kept up with museum and gallery openings, entertained relentlessly, and visited more artists' lofts than any three art critics. In 1965, Frances Fitzgerald compared him to a campaigning politician. He's still campaigning and he seems to become more fully aware every day that his constituency takes in the entire city, not just the Manhattan art world of blue-chip art and high-powered museums. He complains that he's so busy he hasn't had a chance to see either the de Kooning show at the Guggenheim or the Sol LeWitt show at the Modern. But he doesn't want to abandon that world. "Having been at the Metropolitan for seventeen years, I understand the role of private philanthropy in the support of culture," he says. "The Koch administration comes to power not from the privileged classes but up through the reform wing of the Democratic party. And it doesn't feel particularly sympathetic to the class that has kept the older institutions going over the years. What I can do, if I'm allowed to do it, is to marry a very energetic reform movement within the city to the conservative bases of power that we need enormously because, in terms of total dollars, they still do more for culture than the city does. The Brooklyn Museum gets less than a third of its budget from the city. Endowment income doesn't come near covering the rest. So private donors are needed—especially at the Brooklyn Museum—but at all the other institutions too.

"The point is not to consider the traditional donor class as rascals to be thrown out, but as natural allies. That is something I hope I can make Ed and the people around him understand. Obviously the best way for me to work is to be in direct contact with the mayor. That can't happen as often as I would want it. Being the mayor is the second most impossible job in the country. In past administrations, it has often happened that a parallel establishment develops in City Hall that has the mayor's ear more often than the commissioners do. I don't want that to happen with Cultural Affairs. I don't want to be in a situation where it's only in a crisis that I can get through to the mayor or it's only in a crisis that he gets through to me. If that happens, then the day-to-day advice he gets might very well be in conflict with what I think is best, and there's going to be a series of monkey wrenches thrown into all the department's initiatives. So far, so good."

On Ed Koch's attitudes: "The mayor thinks culture is important but has few opinions about it—which couldn't suit me better," Geldzahler says. "If the mayor had definite tastes, they might be bad. If he has enthusiasms, that's good. The only thing Beame requested for his City Hall office was Norman Rockwell's *Freedom of Speech*. When I saw that, I had it taken away. Immediately! At Gracie Mansion, I've hung paintings by Al Held, Alex Katz, Esteban Vicente, Richard Hennessy, Larry Rivers, and more. In the mayor's office at City Hall, I've put up paintings by Matisse, Bonnard, Isabel Bishop, and Conrad Marca-Relli. I don't think the mayor focuses on them, though he did write me nice letters about the art I used to send from the Met to his offices in Washington. And the people around him now are delighted with what I've done."

Koch may be unfocused on painting, but in making Geldzahler his commissioner of cultural affairs, he showed a solid political grasp of the vitality and the importance of New York's culture industry. Its main product is a service: the delivery of aesthetic experience. This means the strongest magnet for the tourist dollars that make up the oft-quoted $3-billion figure is something intangible which happens in theaters, concert halls, and museums. So promoting culture is not like increasing sales or speeding up an assembly line. Nuts-and-bolts funding aside, it's more like sustaining the mood at a party, and no one needed to be told that there was plenty to dampen spirits when Koch took office last January. But Henry hardly ever seems dismayed. He's always on, he's fast with new ideas, and he's as visible now as he ever was.

In his living room a demure paperback called *Glamour: A World Problem* lies on the glass coffee-table top. "I gave a copy of that book to Diana Vreeland," Geldzahler says. "She keeps it on her night table. Or at least she says she does." The book turns out to be the work of Alice A. Bailey, a quasi-Tibetan spiritualist of the thirties. But the problem of Geldzahler's glamour has been raised—his friendship with Jackie Onassis, his willingness to turn down dinner with Lina Wertmüller just because he hasn't gotten around to seeing her movies. Only, for Geldzahler, his own glamour is not a problem. He likes to mention the fact that his appointment to the commissioner's job was front-page news in the *Times* and the announcement of our next postmaster general appeared on page 16. Since New York's cultural leadership is what makes it visible to the rest of the world, he feels his newsworthiness is one of his best qualifications for the post. Pointing to a pictorial layout of the Koch administration, he says, "My photograph is the only one that's composed. David Hockney took it."

So the work of an international art star is fitted into the bureaucratic patterns of City Hall. And, in the serious personage of Henry Geldzahler, glamour is yoked to Ed Koch's earnest, no-frills notion of culture as an economic and social resource. It makes perfect sense—for as long as it plays throughout the five boroughs. ■

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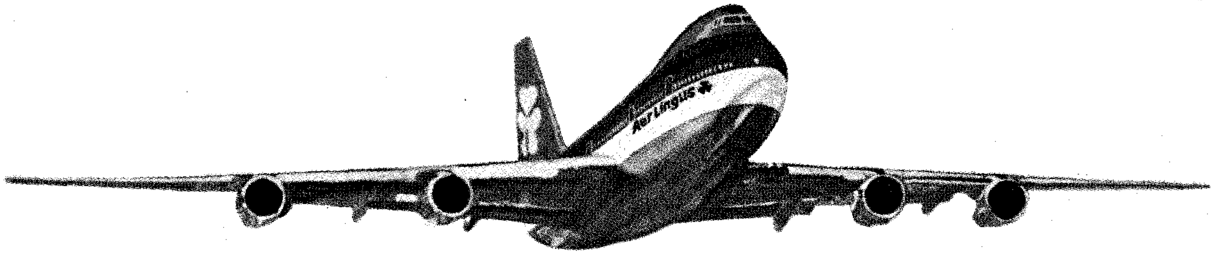

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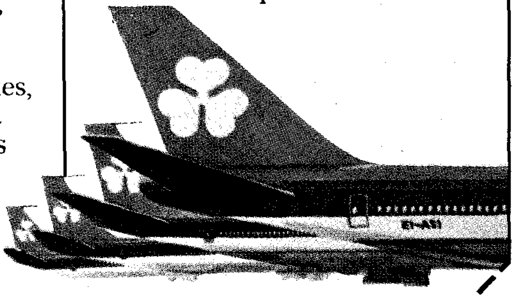

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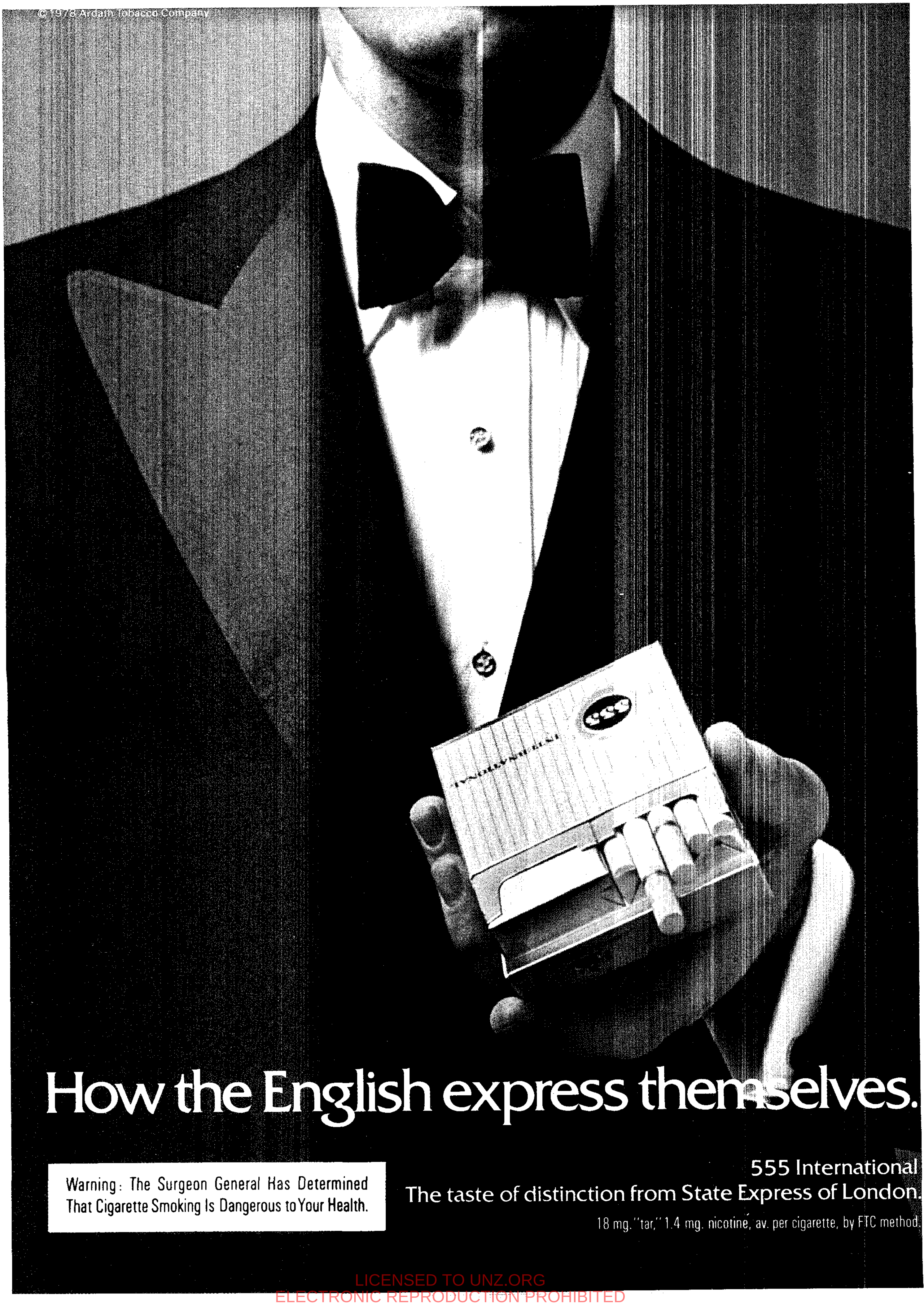
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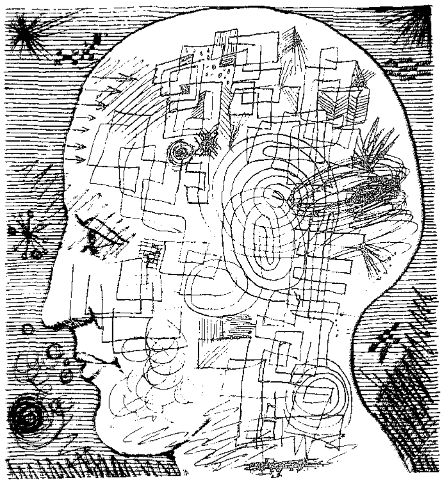

# Brain Proteins: Matter Over Mind

By Joan Arehart-Treichel

"...Some newly discovered brain proteins may eventually be used to alleviate anxiety and improve concentration and memory..."

Back in 1964, when C. H. Li identified and isolated from sheep-brain tissue a protein that had never before been seen, he began an extraordinary new era in behavioral and medical research. Li, a chemist at the University of California at San Francisco, had discovered a protein that turned out to have properties similar to those of opium—that precious poppy extract that has been indispensable to Western medicine for over 1,000 years. As the next fourteen years would show, it was just one of a number of naturally occurring brain proteins which, when extracted and used as drugs, are more powerful and precise than any medicine currently available. Some of these proteins may eventually be used to alleviate anxiety, aid concentration, and improve learning and memory.

Li's sheep-brain protein was given the name "beta-endorphin," meaning the morphine within. In 1976 Floyd Bloom and Roger Guillemin, the 1977 Nobel Prize–winning scientist at the Salk Institute in La Jolla, California, synthesized beta-endorphin and injected it into rats. The rats passed through a "waxy" state, one in which their limbs remained in any posture in which they were placed. This state is strikingly similar to that produced in rats by the major tranquilizers that are currently used to treat human mental illness.

Hearing about these results, Nathan S. Kline, a psychiatrist at the Rockland Research Institute in Orangeburg, New York, and Heinz E. Lehmann, a psychiatrist at McGill University in Montreal, speculated: "Might beta-endorphin possibly help psychiatric patients for whom other drugs had failed?" They made arrangements with Li: He synthesized and purified beta-endorphin, and in 1977 Kline and Lehmann injected beta-endorphin into one control and fourteen intractable psychiatric patients—four schizophrenics, two depressives, two victims of anxiety, an obsessive-compulsive, three personality-disordered patients, a mentally defective patient, and an autistic patient. The results were more than Kline and Lehmann had secretly hoped for. Beta-endorphin countered depression and anxiety within five to ten minutes after injection and for up to four to six hours following. The protein also lessened or vanquished schizophrenics' hallucinations and even helped several schizophrenics regain some long-lost features of their healthy personalities beginning one to five days after an injection, and the condition would last from one to ten days. In some cases the improvement even appeared to continue "on its own."

One of the patients helped by beta-endorphin was a 36-year-old accountant who suffered from extreme anxiety. Ten years previously, while in a parade, he suddenly felt "lousy" and had never been well since then. His chief complaints were panicky feelings in crowds and public places. He was also nervous, had difficulty concentrating, and constantly worried about money. He did not respond to a placebo, but after taking the drug, he declared, "I feel great." Each time he took the drug his condition improved for ten days. During these days, according to his wife, "he was just like ten years ago."

As soon as Kline and Lehmann can obtain enough synthetic beta-endorphin they will undertake a larger, more scientifically designed study to further document and probe beta-endorphin's therapeutic value for psychiatric patients. Someday, Kline anticipates, a mental patient may go to the doctor's office and be quickly checked out for the amount of beta-endorphin in his blood. If he is found deficient, he may then be given the protein as treatment.

There is another brain protein which seems to enhance people's ability to remember what they see. This protein is found in two hormones present in the pituitary, a cherry-size gland at the base of the brain that serves as the

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"...An amnesiac who received one of the proteins regained the use of his memory..."

master hormone gland of the body. One of these hormones is ACTH (adrenocorticotropic hormone). ACTH's normal hormonal role is to stimulate the secretion of sex hormones and other kinds of steroid hormones from the body's two adrenal glands. The other hormone is MSH (melanocyte-stimulating hormone). MSH usually causes skin darkening in humans, presumably by promoting the synthesis and dispersal of the dark-brown pigment melanin in skin. The protein from these two sources is called "ACTH/MSH 4-10."

In 1971, Abba J. Kastin, Lyle H. Miller, and Curt A. Sandman of the Veterans Administration Hospital in New Orleans and Tulane University School of Medicine found that the protein ACTH/MSH 4-10 changed behavior in rats in ways totally unrelated to ACTH and MSH's usual hormonal effects in the body. This was truly a revolutionary discovery. Might the minuscule protein have some potent behavioral effect on people? Three years later, endocrinologist Kastin and psychologists Sandman and Miller ran a carefully controlled experiment on healthy human subjects. Some got an injection of the protein, while others got a salt injection. An opened book containing geometric forms was placed in front of them. The book was then closed, and they were asked to draw the figures they had seen. The persons who had received the protein remembered the figures better than those who had gotten the placebo, showing that the protein improved visual retention.

The protein can also reduce anxiety and help people concentrate better, the researchers subsequently found. This time subjects—medical students—were exposed to a group of dots. Those who had received the protein distinguished better than did subjects who had gotten salt injections that the dots were arranged in pairs. They were also less distracted than control subjects. One of the students who had gotten the protein exclaimed, "Wow! I sure didn't get saline. I feel like I could study now and it would really stick."

Probably the most significant ACTH/MSH 4-10 finding by Sandman, Kastin, and company, however, is that it can help the mentally retarded, something that conventional drugs cannot claim.

Twenty retarded patients were injected with either the protein or a salt solution and given the task of selecting particular shapes or colors from a variety of figures they were shown. The patients who received the protein comprehended the task more rapidly than the patients given a placebo.

"These results are exciting," Harvard-educated Kastin recently declared, "and I'm not even sure that the mentally retarded are the patients who can be helped most with ACTH/MSH 4-10. Exploring other possibilities, we are now starting clinical trials with senile patients and hyperactive children."

Yet another pituitary hormone—vasopressin—has potential as a behavior-controlling drug. Vasopressin's normal role is to elevate blood pressure and to help the body retain water.

Three puffs of vasopressin nasal spray a day were given to twelve men ages 50 through 65 by Jean Jacques Legros, an enthusiastic young neuro-endocrinologist at the University of Liège in Belgium. Eleven men in the same age group were given a placebo (a solvent instead of vasopressin). Legros found that the vasopressin-treated subjects performed better than did the controls on tests measuring attention, concentration, recognition, immediate memory, and learning, and reported his findings in the January 7, 1978, issue of *The Lancet*, a British scientific journal.

Vasopressin can also help amnesia victims recover their memories. J. C. Oliveros of the Clinical Hospital of San Carlos in Madrid and his co-workers gave daily whiffs of vasopressin to a 55-year-old man who had been in a serious car accident six years before and had suffered drastic defects in his memory. Galvanic things started happening for him. For the first time since his accident, he could recall the date of the accident, the date of his wedding, the ages of his wife and daughter, and the different jobs he had held.

Behaviorally active protein hormones aren't limited to the pituitary. They can also be found in the hypothalamus, a highly complicated cluster of cells whose hormones regulate the release of hormones from the pituitary gland.

In 1972, for instance, Kastin, along with André Barbeau of the Clinical Research Institute of Montreal, gave one of the hypothalamic proteins to patients with Parkinson's disease. It was MIF (an MSH-release inhibiting factor), the protein that may have some control over the release of MSH from the pituitary. The result was a modest decrease in both the patients' tremors and rigidity. Then in a study in 1975 Barbeau found that if MIF is given in conjunction with L-dopa, the current stan-

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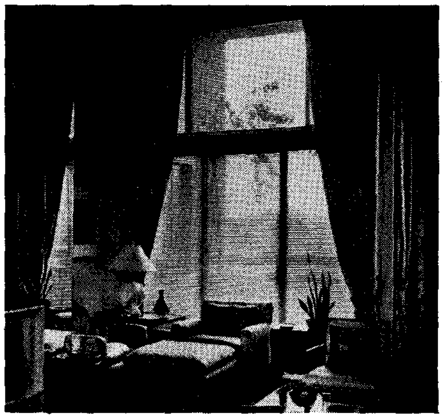

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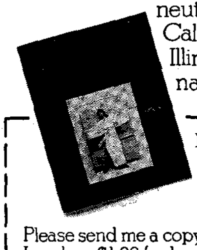

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"... Eli Lilly, Sandoz, and others are already tinkering with the enkephalins ..."

dard treatment for Parkinson's, it virtually abolishes the disease's symptoms.

Smaller doses of MIF can also counter depression in humans, Kastin and Rudolph Ehrensing, a New Orleans psychiatrist, have found. So can another hypothalamic protein, TRH (thyrotropin-releasing hormone). TRH normally controls the release of thyroid-stimulating hormone (TSH) from the pituitary gland. TSH, in turn, regulates the formation and secretion of thyroid hormones from the thyroid gland. The iodine-containing thyroid hormones affect growth, development, and metabolism. Whether MIF and TRH will prove as valuable as, or superior to, antidepressant drugs already on the market remains to be determined, however.

Still other brain proteins look promising as human behavioral drugs—notably, one that induces sleep and two small proteins that act as painkillers.

Back in 1973 Candace B. Pert and Solomon H. Snyder of Johns Hopkins University School of Medicine in Baltimore reported that they had found nerve receptors for morphine in the brain—a landmark neuroscience discovery. Then began a race among scientists to identify the proteins that might bind to the morphine receptors. At the University of Aberdeen's Unit for Research on Addictive Drugs in 1974, John Hughes found an endogenous substance in the brain that acts at the morphine nerve-receptor sites. In December 1975 Hughes identified this substance as two closely related proteins, components of beta-endorphin. He called them "enkephalins," from the Greek word for "brain."

Then American, Swiss, and British researchers reported what pain investigators around the world had been hoping for—that the enkephalins were indeed the brain's own natural morphine. And the enkephalin drama continued to build. In October 1976, Pert and her colleagues revealed that a synthetic enkephalin close to, but not quite identical to, the natural one caused profound, long-lasting pain relief when injected into rats. In April 1977 Kastin and colleagues divulged that a synthetic enkephalin relieved pain in rats for a period 30 times longer than natural enkephalin could, and affected learning and behavior as well. Researchers at Eli Lilly, Sandoz, Burroughs Wellcome, and other drug companies are now tinkering with the enkephalins in hope of designing drugs that can relieve pain with the intensity of morphine, yet not cause the physical addiction that morphine does.

As for the sleep-inducing brain protein, some years ago Marcel Monnier of the University of Basel discovered that blood taken from sleeping rabbits and injected into awake rabbits made the latter fall asleep. In 1974 Monnier, with his colleague Guido A. Schoenenberger, reported that the active chemical was a small brain protein. The scientists then synthesized both the protein and some similar chemicals and injected them into rabbits. Only the synthetic copy of the natural protein induced sleep patterns in the rabbits' brains, revealing that the natural protein is indeed a soporific.

"Delta-sleep-inducing peptide," as the researchers called their chemical, could be used to knock out astronauts for a few years until they reach a distant galaxy. Closer to earth, however, it might prove superior to anti-insomnia drugs already on the market.

Even farther from practical application but just as fascinating are so-called "memory molecules," based mostly on the work of Georges Ungar, a Hungarian-born and University of Paris–educated pharmacologist working at Baylor College of Medicine in Houston. Ungar worked on the chemistry of the nervous system for some twenty years before his death in 1977.

Until recently, the transfer of learning and memory from one brain to another brain sounded like science fiction. Then during the early 1960s scientists turned fantasy into reality by feeding flatworms trained to respond to light or to navigate a maze to untrained flatworms. The untrained flatworms began to copy the behavior of the worms they had eaten. In 1965, Ejnar Fjerdingstad of the University of Copenhagen took a crucial experimental leap from the worm to a vertebrate—the rat. He trained rats to go toward light in order to receive water, then injected brain material from those rats into untrained ones. While the recipients did not imitate the donors' learned behavior right off, they did learn faster than control rats.

At first, Fjerdingstad thought that the substance responsible for the transfer of learned behavior was RNA, the molecule that translates gene messages into proteins. Then he found, while working in Ungar's lab, that it was not RNA but something else at work. Ungar and his colleagues accumulated sev-

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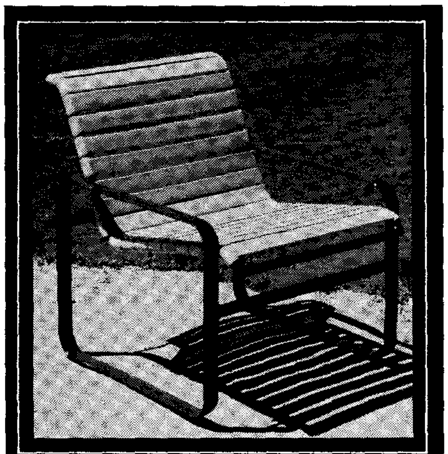

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eral pounds of brain from 4,000 rats that had been trained to fear the dark. They tested different fractions of this brain material for learning and memory-transfer ability in recipient mice until they narrowed the material down to what appeared to be the actual learning-memory molecule. It, too, like the pituitary and hypothalamic behavior molecules, turned out to be a specific protein. The researchers named it "scotophobin," Greek for "fear of the dark."

After announcing this achievement in 1970, Ungar and his colleagues went on to isolate four more proteins from the brains of trained animals that, when injected into untrained animals, transfer learned behavior. One of the proteins, ameletin, produces habituation to a sound stimulus in rats. In other words, when a rat hears a sudden sound, it is usually startled. But if the sound is repeated a number of times, the rat learns to ignore it. Ameletin taken from rats that had learned to ignore a repeated sound was injected into other rats. They too ignored the sound.

Meanwhile, other researchers went on to confirm the singular effects of these proteins and found, as Ungar had, that these effects were the same from one species to another. For instance, Rodney Bryant, while at the University of Tennessee, injected synthetic rat scotophobin into the brains of hundreds of goldfish; the fish showed a fear of the dark. Several other scientists—among them William Byrne of the University of Tennessee and Godz Domagk of the University of Göttingen in Germany—also attempted to isolate from the brain more proteins that control acquired behavior.

These learning-memory molecules have not been injected into human volunteers, and they probably won't be in the near future, because they couldn't produce any useful effects in humans. Until his death, however, Ungar remained convinced that such proteins would eventually have valuable behavioral applications for people. He once told me that they "will be used to modify human behavior in a specific manner and will open up a whole new field of psychopharmacology."

When might some of these brain proteins become commercially available as drugs? Probably not for some years, because even more conventional medicines take at least a decade for testing and ultimate U.S. Food and Drug Administration approval. Nonetheless, this rapidly expanding field presages a new mind-medication era, with results even more far-reaching and beneficial than those achieved during earlier decades of the twentieth century. ▬

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# BEST BETS

*Recommendations of events, places, and phenomena of particular interest this week*

*By Ellen Stern*

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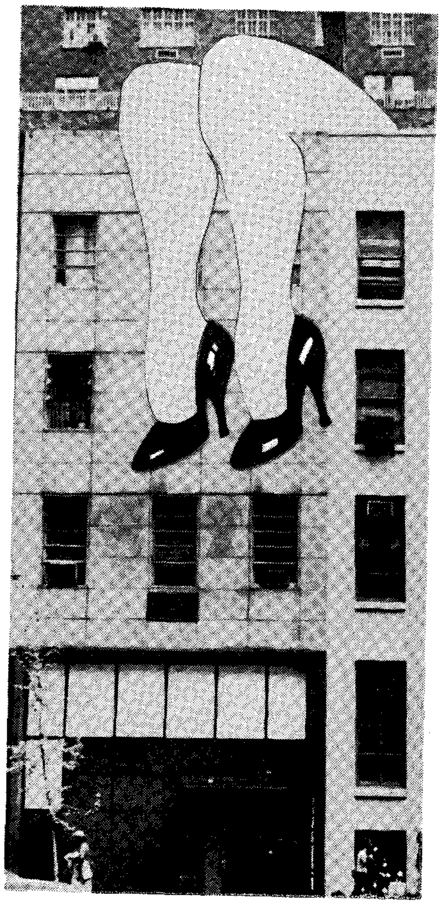
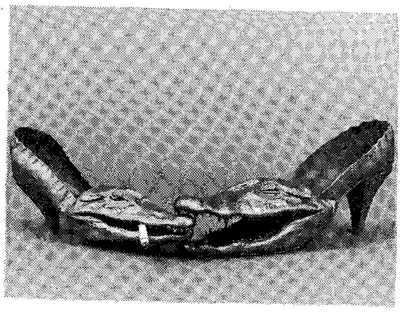
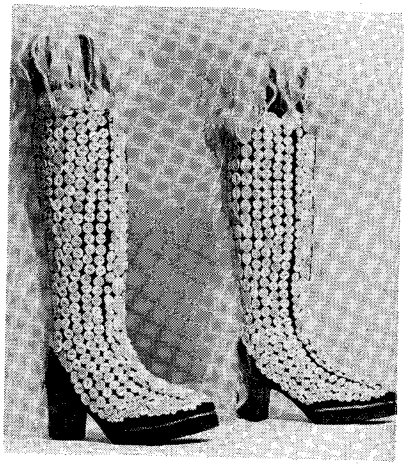
## Worst Bet

In January, the Joan Crawford auction was announced in Best Bets. Donald Eggena read about it and went. There he bought 85 pairs of Crawford's false eyelashes for $325—or $3.8235294 a pair. "I think they'll make a good investment," he said at the time. Indeed. The other day, we received word from Eggena that he's now selling the eyelashes . . . for $30 a pair.





Left: *Ann Slavit's* Della, *which will dangle from the museum's roof;* top: *E'wao Kagoshima's* High-Heeled Dragons; bottom: *Faith Porter's* Dragon Boots.



## Foot, Foot, Footsie

There is nothing, absolutely nothing, we would rather celebrate this week than The Foot. To gaze at shoes worn by Richard Burton and Fred Astaire, at Moroccan slippers and Japanese clogs, Ferragamo sandals and Seymour Troy pumps . . . to study fantasy footwear that has been crocheted, beaded, fiber-filled, tie-dyed, cast, carved, painted, varnished, molded, feathered, glazed, and quilted . . . to admire footprints by Siskind, Weston, and Gibson; other art by Dine, Warhol (shoes! of course!), Wesselmann, Lichtenstein, and Johns . . . to look up at America from the Indian moccasin, the sneaker, and cowboy boot . . . to study footsteps on the moon, shoe repair, and foot anatomy . . . to do all this and more while listening to "Tiptoe Through the Tulips" and "Shuffle Off to Buffalo" warms the sole.
THE GREAT AMERICAN FOOT/*April 15–June 30/The Museum of Contemporary Crafts*

Paul O. Zelinsky

## All the News That's Fit to Hear

In Touch Networks is auditioning volunteers with pleasant voices to read the *Times*, the *Post*, the *News*, and the *Wall Street Journal* over the air very, very early on weekday mornings. The blind and disabled are about to get their own full-time radio station. Why is this wonderful? Because they'll get the news—including editorials and columns—in depth, and immediately; they'll have access to job listings (sensibly culled), stock prices, and supermarket ads. *And* movie and book reviews. *And* "Peanuts." Later, In Touch will present interviews, contemporary-novel readings, and magazine-article readings.
IN TOUCH NETWORKS/*586-5588*

## The Little Engine That Could

Grand Central is still in trouble; Penn Central is still trying to destroy it. But while the decision rests with the Supreme Court, a band of local zealots—Jacqueline Onassis, Brendan Gill, Philip Johnson, and other members of the Save Grand Central Committee—will not rest. On April 16, they will board a chartered train for a whistle-stop journey to Washington. We are invited along for the ride. The price of tickets—$60 each, $100 the pair, half price for kids under twelve—includes food, entertainment (mimes, magicians, and musicians), and, of course, a bit of history.

THE LANDMARK EXPRESS/*April 16*
*Tickets through Ticketron or the Municipal Art Society (586-4761)*

Walter Smalling Jr.

## In My Lady's Chamber

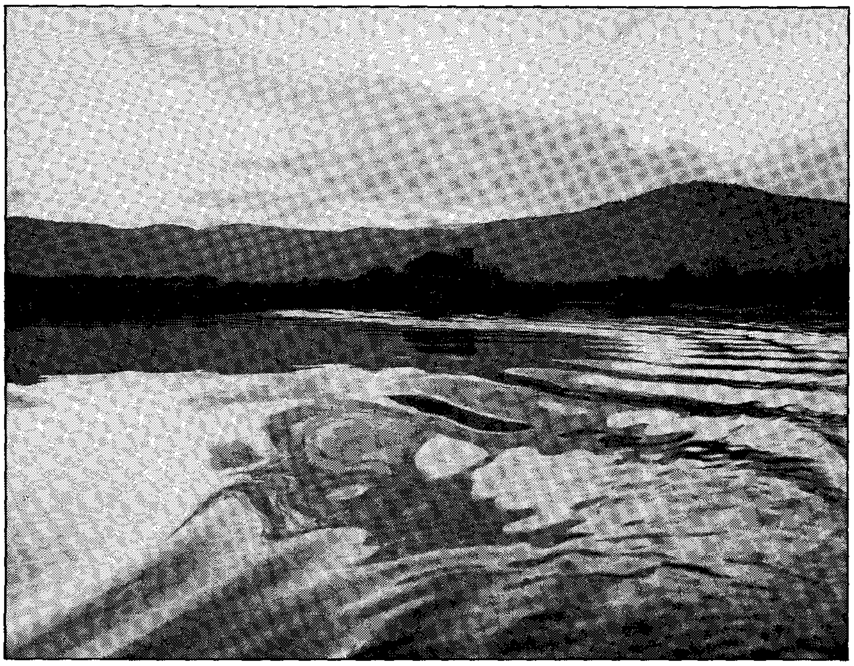
"I'm interested in this as a physician rather than a devotee of any one period," says Dr. William Ober, who will speak on "Obstetrical Events That Shaped History" at the Victorian Society's next meeting. He'll touch on Prince Edward and Jane Seymour, Princess Charlotte, Queen Victoria, "obstetrical non-events, such as infertility," and so on. Nothing very Victorian about it, but, as the good doctor says, "One period's as good as another."

OBSTETRICAL EVENTS THAT SHAPED HISTORY/*April 13 at 6 p.m./Donnell Library*

## Memories

Just before she went back to Israel, Gail Rubin signed ten photographs to be sold in a limited-edition portfolio for $1,500. They were the last pictures she signed. The Sinai Mountains, Nubian ibex, eucalyptus-tree bark, nesting storks . . . every image illustrated a quotation from the Bible. This one, a shimmering Hula waterscape, was Gail's favorite.

GAIL RUBIN MEMORIAL EXHIBITION/*April 11–June 30/Images/11 East 57th Street*



## Return of the Native

Maria Martinez is famous for her burnished black pottery. Some of it is in the White House. More of it is in a major exhibition now at the Renwick and in a new book by Susan Peterson. Maria Martinez and umpty-ump children and grandchildren will be showing their work at the International Craft Show, which opens here on her ninety-seventh birthday. It will be Maria's first visit to New York since 1932, when she laid one of the cornerstones of Rockefeller Center.

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## Wine/Alexis Bespaloff

# TOP OF THE BARREL, BOTTOM OF THE BOTTLE

"...Nearly 2,000 people tried to buy seats at $60 each for the third annual 'barrel tasting' dinner held at the Four Seasons..."

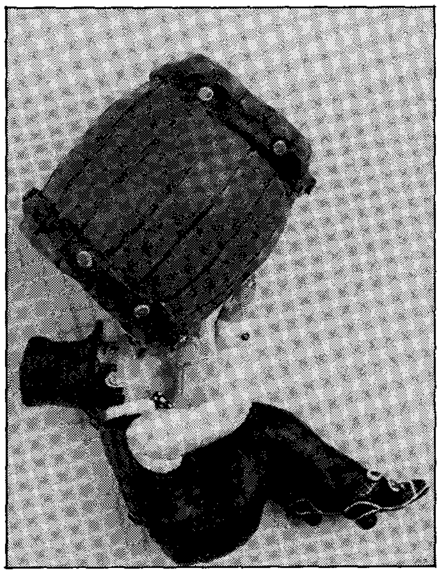
### Vintners' Choice

It is often said that the main factor that determines the quality and diversity of California wines is not a specific district or vineyard of origin, as in Europe, but the stylistic goals of individual winemakers. Recently, a chance to hear fourteen of them and to taste their wines provided a rare opportunity to compare, evaluate, and enjoy some of the best wines that are currently being produced in California.

The tasting, the third annual California Vintners Barrel Tasting Dinner, was held at the Four Seasons Restaurant on March 20. Nearly 2,000 people tried to buy seats at $60 each, but only 228 sat down to enjoy a dinner and tasting that began at seven o'clock and lasted until well past midnight. The fourteen California winemakers sent ahead bottles of 1977 wines drawn directly from the barrel. At the dinner, each 1977 sample was paired with a wine made from the same grape variety in an earlier vintage, usually 1975 or 1974, so that the guests could see how the new wine—Chardonnay, Zinfandel, Cabernet Sauvignon, or whatever—might taste when it evolves.

The fourteen pairs of wines were accompanied by small portions of fourteen courses especially selected to complement the wines. There were two intermissions, during which the diners wandered from the dining room to the bar area, where they could smoke and refresh their palates with San Pellegrino or Perrier water. This also permitted the waiters to completely reset each table. Only small amounts of each wine were poured, of course, but by the end of the evening, 6,384 glasses of wine had been served to go along with the 3,192 portions of food.

The idea for this unusual event originated with Gerald Asher, an English wine merchant who lives in San Francisco. "The New York tasting," Asher explained, "is based on the Paulée de Meursault, part of the annual Hospices de Beaune weekend in Burgundy, at which growers meet for lunch and bring along their new wine to compare with those of their neighbors. More recently, a Paulée de Paris was organized, originally at Taillevent, at which growers from the principal French wine regions were invited each March to bring along bottles of their wine from the previous vintage.



"It occurred to me that this sort of event might help give California wines a certain standing in the East, but when I first approached the growers they were reluctant to let anyone, let alone consumers, taste new wines still in barrel. It was only when the late Karl Wente and then Robert Mondavi agreed to participate that the event really got off the ground. I thought the tasting should have the same elegant context I recalled from the Paulée de Paris at Taillevent but with an American flavor. I was delighted when Paul Kovi and Tom Margittai of the Four Seasons agreed to organize the evening if I would coordinate the wineries in California."

Whatever its success in publicizing California wines, the barrel tasting provides an opportunity for interested wine drinkers to sample a varied selection of wines produced in different parts of the state and vinified by different winemakers. On this particular occasion we were able to taste Chardonnays from Freemark Abbey and Burgess Cellars, both in Napa, and from Dry Creek in Sonoma; Sauvignon Blanc from Callaway, whose vineyards are in Temecula, north of San Diego; Pinot Noir from Robert Mondavi and Syrah from Joseph Phelps, both in Napa; and Zinfandels from Simi in Sonoma, Clos Du Val in Napa, and Monteviña in Amador County, in the Sierra foothills. Three styles of Cabernet Sauvignon were presented—from Mirassou in Monterey and from Stag's Leap and Chappellet in Napa. The evening ended with rich, honeyed Johannisberg Rieslings produced by Firestone in the Santa Ynez Valley north of Santa Barbara and by Château St. Jean in Sonoma.

Of the 1977 wines, the well-balanced Burgess Chardonnay, the elegant Mondavi Pinot Noir, the rich Monteviña Zinfandel, and the powerful Syrah of Phelps were among the most interesting. This Syrah is said to be the first California wine made from this classic Rhône Valley grape, since wine labeled Petite Sirah is actually made from another variety. Of the older wines brought along for comparison purposes, two flavorful Chardonnays, the 1974 of Dry Creek and the 1975 of Freemark Abbey, were admired, as was the big, tannic 1974 Zinfandel Clos Du Val. The Chappellet 1971 Cabernet Sauvignon was impressive, but the hit of the evening among the reds was the 1974 Stag's Leap Cabernet "Cask 23," a special selection of which only 100 cases were produced. The most individual white wine was the Château St. Jean Johannisberg Riesling 1976, made from individually selected bunches of overripe and botrytised grapes and equal in style and quality to a German Auslese wine. Some of the wines are in short supply, of course, which prompted one retailer at the dinner to quip that his yearly allocation of a particular wine was the two ounces in his glass.

The evening provided a dramatic reminder of several unusual and exciting aspects of the wine scene in California today. Nine of the fourteen wineries produced their first wines within the past six years, which shows the astonishing rate at which successful new wineries are being created in California. The fact that so many of their

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> "... There is a trick you can use to decipher the age of nonvintage California wines ..."

wines are already known to knowledgeable New York consumers also shows how quickly a new winery can establish itself today. What's more, some of the most highly acclaimed bottles of California wine were produced by individual winemakers in only their second or third vintage.

It's still too soon to say who will be making the best California wines in ten years, or just which sites they will come from. For example, there are still 60 new wineries that have yet to release their first Cabernet Sauvignons. Inevitably, some wines will be more successful than others, and as winemakers continue to experiment with the sites from which they buy their grapes, the temperature at which the wines are fermented, and the kind of oak in which they are aged, even a specific varietal wine from a particular winery will sometimes change in style from one year to the next.

This proliferation of new wines may discourage some consumers who have trouble enough recalling the names of the best vineyards in Bordeaux, Burgundy, and along the Rhine, and continual experimentation with winemaking techniques makes it difficult to categorize specific wines. Nevertheless, those who follow the evolution of California wines have the rare opportunity of sharing in the discovery of fine new wines when they first appear. An event such as the barrel tasting serves to remind us of the serious intent and diversity of approaches that characterize California winemaking today.

## Buying Nonvintage Wines

Although vintage-dated varietal wines such as those described above are getting an increasing amount of attention, most of the California wines Americans drink consist of bottles and jugs of inexpensive nonvintage wines. Since such wines rarely benefit from bottle aging, there's always the possibility the wine you buy is no longer as fresh as it should be.

There are also a number of California wineries, such as Almadén, Paul Masson, and Christian Brothers, that market $3 and $4 varietal wines that don't show a vintage date either. There's nothing wrong with a well-made nonvintage wine except that it's impossible for the consumer to know just how long it has been around.

Well, not quite impossible. If you can tell when a wine was bottled, you have some idea of how old it is, and this bottling information is available for most California wines. Two wineries, in fact, Charles Krug and Christian Brothers, make it easy by stamping the bottling date on the bottle's back label. Although Krug does vintage-date most of its wines, some are nonvintage, as are all the wines in its inexpensive CK Mondavi line. Krug's bottling code is a seven-digit number of which the first six digits reveal the bottling date: "1109771" indicates the wine was bottled on November 9, 1977 (ignore the last digit). Christian Brothers stamps a bottling date on its varietal wines but not on such generic wines as Burgundy and Chablis. It's a five-digit number of which the middle digit is the year of bottling: "07-7-21" shows it was bottled July 21, 1977.

Other California wineries that market nonvintage wines are not as obliging, but there is a trick that many consumers have learned to use. The glass companies mold the year in which the bottle was manufactured onto the bottom of the bottle. This is usually expressed in two digits—"77" for 1977, "78" for 1978, and so on. Not all manufacturers use this simple code, and on the bottom of some bottles you will find a single letter molded along the outer rim: "O" is 1976, "P" is 1977, "Q" is 1978, and so on.

Wineries don't like to keep empty bottles around—few of them have more than a 30-day supply on hand. You can therefore be fairly certain that the year in which the bottle was made is the year in which the wine was bottled.

Armed with this knowledge, you are better off buying nonvintage whites and rosés that were bottled in 1978 or 1977, and you might think twice about buying any inexpensive wine that was bottled earlier than 1976.

This method of "dating" wine is not infallible. Sometimes it's hard to make out the molded figures. Occasionally you will find neither numbers nor letters (a different code is being used). And in the case of some unusually shaped bottles or jugs which need special molds, the winery may have ordered an eighteen-month supply at one time. Nevertheless, as a general rule, this trick will help you to avoid faded, overaged wines that have been standing around too long. By the way, don't bother turning bottles of Gallo upside down—the company manufactures its own glass and uses its own codes. ■

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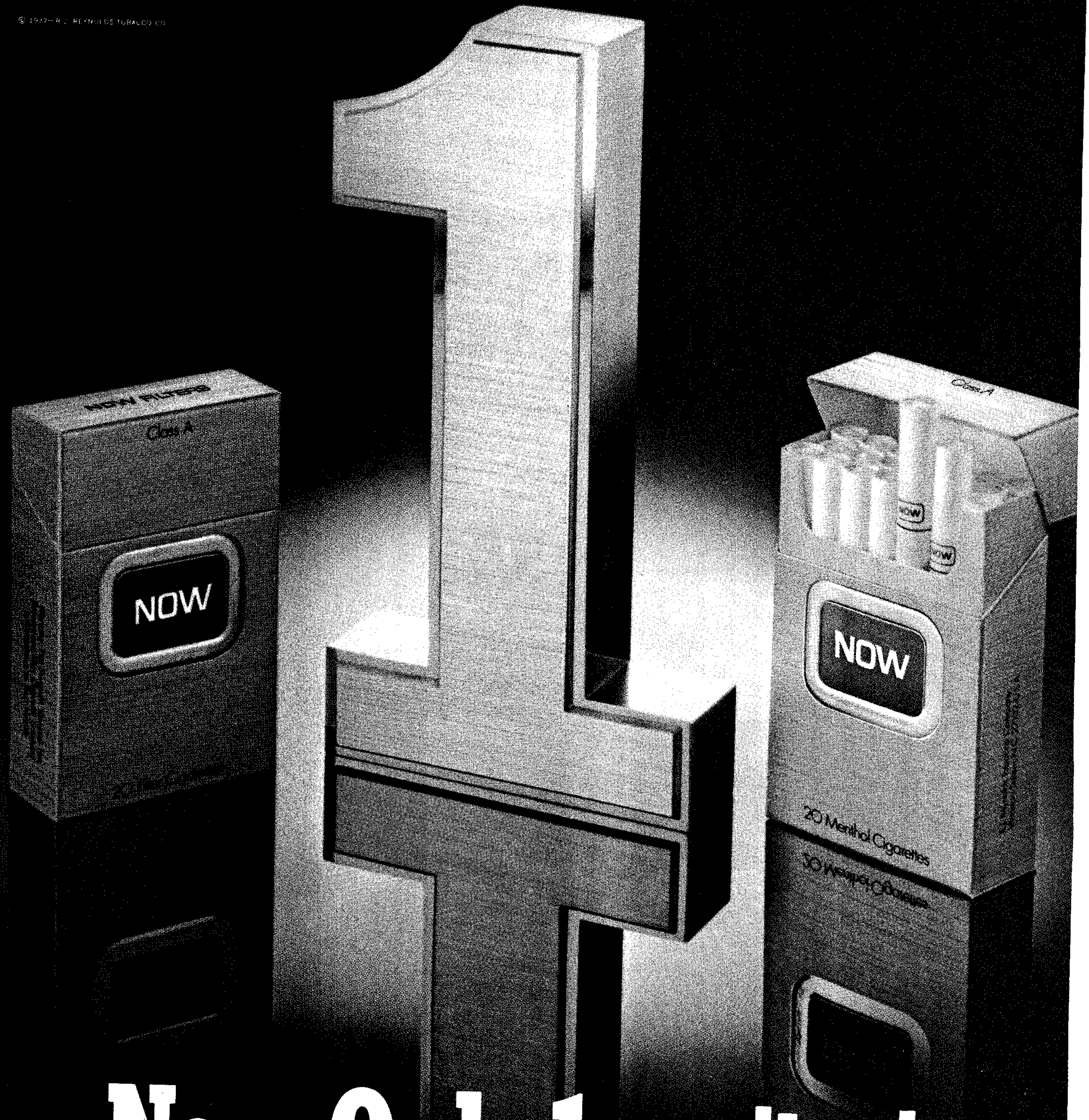
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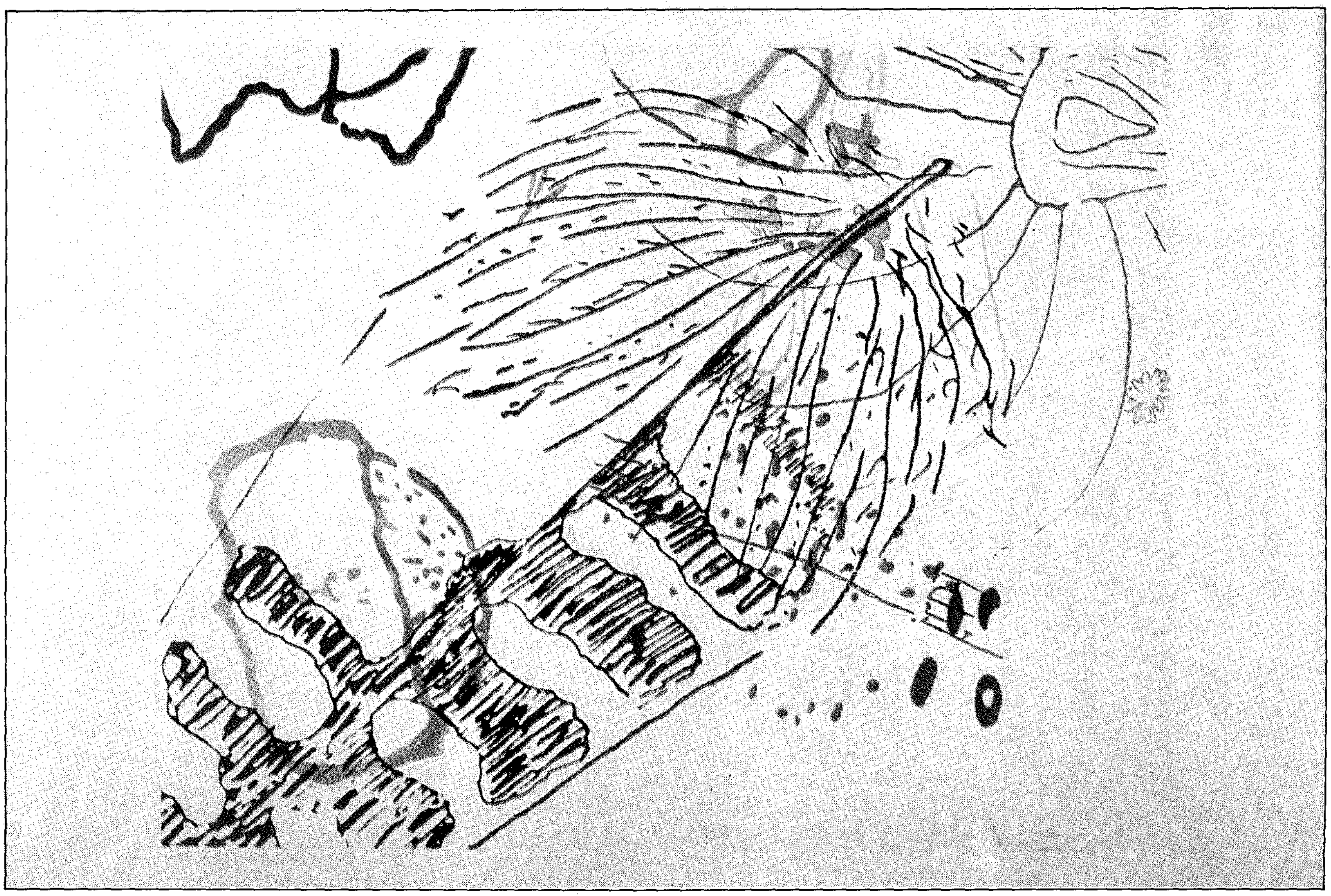
# CHEERING UP OUR KNOWING

"... Cage's etchings have a physical presence so strong that it would be almost frightening if it weren't so good-humored ..."



**Etch A Sketch:** Seventeen Drawings by Thoreau, *John Cage's etching, 24 by 36 inches, from sketches in Thoreau's journals.*

At an age when most composers are either resting on their laurels or fluffing them in preparation for doing so, **John Cage** at 65 is not only hard at work on his music, but has also just ventured into a new branch of the arts—etching. The results are being shown at the Carl Solway Gallery on Spring Street.

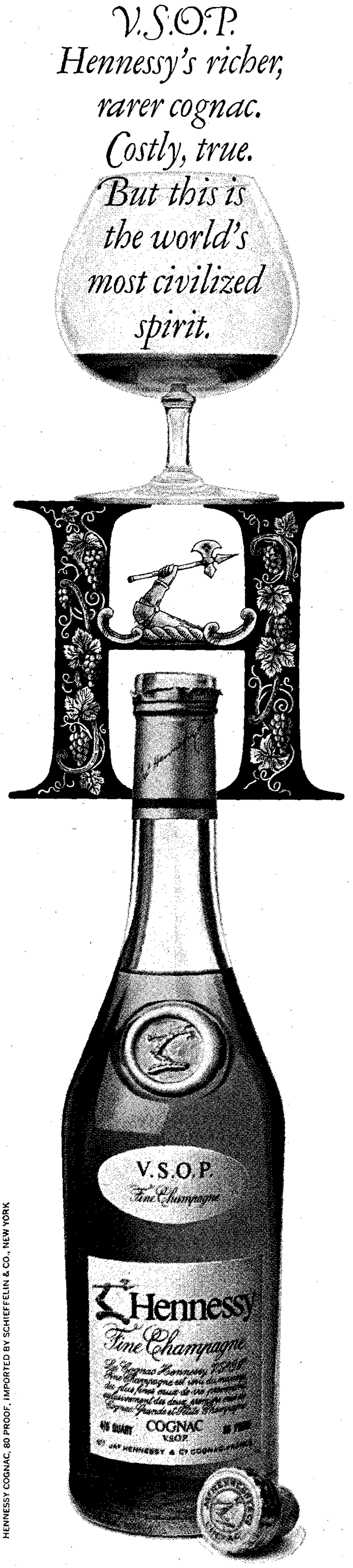
Why etching? "Because, years ago, Gira Sarabhai invited me on a walking tour in the Himalayas, and I thought I was too busy to go." Wiser from this experience, he said yes when the Crown Point Press in Oakland invited him out to spend a week making etchings, a process he knew nothing about.

Out of this came a gorgeous large etching in color called *Seventeen Drawings by Thoreau*, which uses tiny sketches Thoreau made in his journals of bugs, leaves, feathers, cracks in the ice, and other natural trivia. But no less impressive is a portfolio of seven prints called *Seven Day Diary*, the record of a crash program in learning all the techniques of etching, or at least in using them—"an activity," he says, "that would be characterized by the fact of my not knowing what I was doing."

As usual, Cage let the I Ching take over. "Toward the end of the first day, I Ching chance operations were used with respect to two techniques—hard ground and drypoint—determining the tool to be used and the number of marks on a copperplate to be made with it. . . . All marks were made without looking at the plate on which I was working. Lilah Toland kept count since I sometimes missed the plate."

"What," I asked Cage, "is the advantage of not knowing what you are doing?" "It cheers up the knowing," he explained. "Otherwise, knowing will be very self-conscious and frequently guilty." He added that his friend, the late Mark Tobey, used to have students draw a still life by first looking at the model, then placing their toes and noses flat against a wall and drawing on a sheet of paper placed above their heads. With the student practically immobilized, the work took over and did itself.

Cage's etchings seem likewise to have given birth to themselves. The meandering lines, sometimes trapped in the impression of a found object (grass or a piece of netting), have a life of their own that is closer to life than to art. The randomness isn't tentative. Cage's etchings have a physical presence so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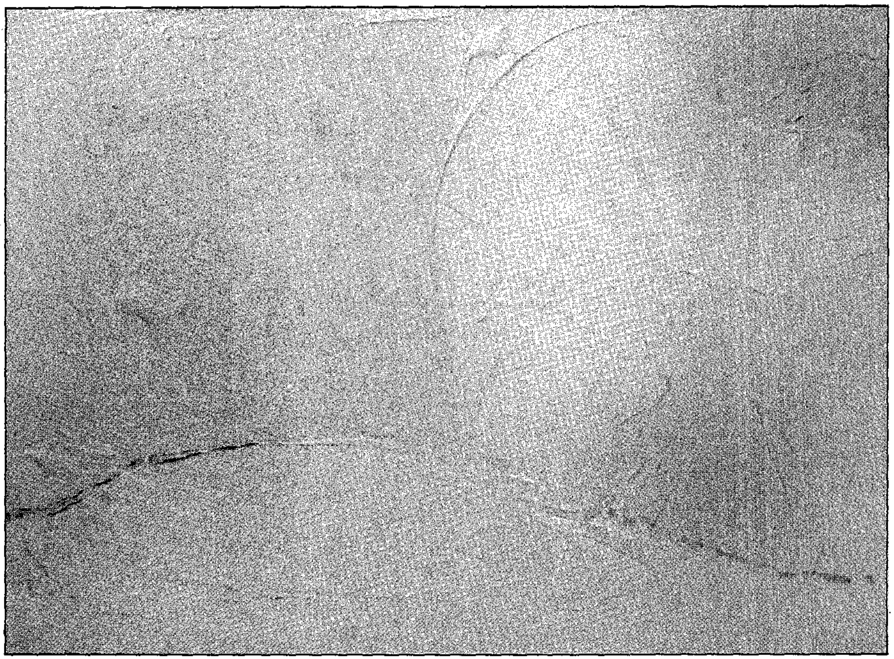
"...Jules Olitski's work needs and demands to be looked at with fresh eyes..."



**Jules's gem:** Secret Fire II, *Jules Olitski's acrylic on canvas, 48 by 66 inches.*

strong that it would be almost frightening if it weren't also so good-humored.

Cage also exhibits some early and recent musical scores which are close to graphic art. One is a 1940 "percussion and speech quartet" called "Living-Room Music," scored for the percussion instruments available in any living room: furniture, books, papers, windows, walls, doors. Some of the recent "Etudes Australes," which translate maps of the stars into musical notation, are included, as is the 1959 "Sounds of Venice," which contains such memorable instructions to the performers as "Pour water into dishpan. Uncover birds. Give birds water" and "Get cigarette. Put in mouth."

The show is like a marvelous overdose of spring tonic. After you come out of it, everything and everybody you see looks like a new percussion instrument.

It's too bad that **Jules Olitski**'s painting (and that of his colleagues Kenneth Noland, Helen Frankenthaler, and Morris Louis) has been pressed into the service of a critic-heavy industry that always threatens to smother it under a blanket of turgid and fustian prose that is far removed from the lucidity and cool immediacy of the work itself. (The latest example of this is Neil Marshall's tedious scholastic exercise in the catalog of Olitski's show at the Andre Emmerich Gallery.) Difficult as it is for an artist to perform in a critical vacuum, the overreaction to Olitski's work is something no artist needs. An Olitski bibliography accompanying the show runs to 141 entries, suggesting that the uninitiated ought at least to dip into some of it before raising their eyes to the work.

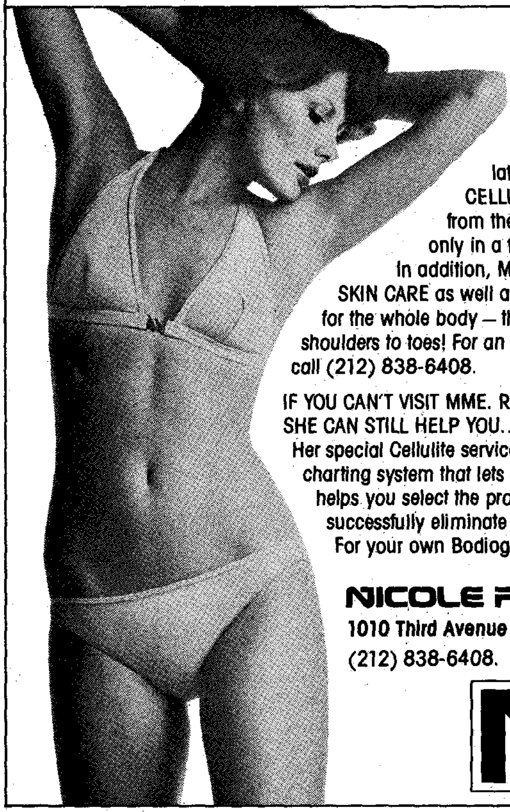
In fact, the work needs and demands to be looked at with fresh eyes. I don't think it's even necessary to know what Clement Greenberg means by "quality" (might it just be possible that he means what we all mean?) to recognize it staring at one from these seething but impressively mute canvases.

A student in Paris from 1949 to 1951, Olitski was one of the few American painters of his generation to have learned something from postwar European painting, including the much maligned School of Paris. Fautrier and Degottex, as well as the Spanish *matière* painters Tapiès and Cuixart, probably influenced him. Admirable (and underrated in America) as they are, one has only to glance at Olitski's new paintings to realize that they are also, by comparison, minor. Fautrier's gooey surfaces sprayed with chemical magenta or electric blue were a stimulating antidote to the prettiness of Paris abstraction in the fifties. But they also looked fatally intellectual, a pictorial demonstration of existentialism; and this temptation to ideology continues to undermine avant-garde art in Europe today.

Americans, including Olitski, have no difficulty absorbing the fact that art isn't about ideas but *is* ideas. There are pitfalls here too, of course: The Abstract Expressionist movement helped to spawn a horde of now forgotten geniuses whose work was based on the premise "I scrawl, therefore I am." At times Olitski has skirted similar abysses, notably in his sculptures of the sixties, which for me were too uneasily close to his spray paintings of that time to justify translation into another medium. But by now any doubt as to his position as one of our leading abstract painters should be swept away by the sheer weight and authority of these new paintings.

A small group from various series whose titles hint at eroticism or at least sensuality (*Cythera, Passion Flight, Esprit de Baron Ochs*) are grouped together in a small room of the gallery. They are delightful, particularly "Cythera 10," whose sculpted butterscotch surface suggests a detail from a Watteau painting magnified hundreds of times. But the major works in the show are the seemingly monochrome pictures in which Olitski has not only invented new colors but transcended the category of "color." "Profane Sleeper I," a swarming of gray particles in whitish space, seems carved out of the substance of sleep itself. "Tiresias View 2" is, precisely, the "view" of blind, androgynous prophecy: a shirred, puckered column of wind that scarcely stands out from its surroundings. "Line Passage 2," like others in that series, records the progress of a troubled, spidery line along the chaotic surface of the canvas. In "Line Passage 7" the "passage" works its way with the utmost difficulty down a grayish surface spattered with white, like a chain of mountain climbers making a forced descent along a cliff face.

One isn't supposed to "see things" like that in color-field painting, but one sign of Olitski's genius, I think, is that he makes it almost impossible to describe his work in words. Colors, shapes, textures demand a vocabulary that doesn't exist yet, and perhaps never will—a sure sign that the life of this work is in the work itself and not in danger of being drained out of it by critics. His new paintings, especially, stake out a claim to a territory that is beyond criticism, a place that looks like outer space, but is also as near and as lively as dreams. Like Cage Olitski shows us a not-knowing that cheers up our knowing. ■



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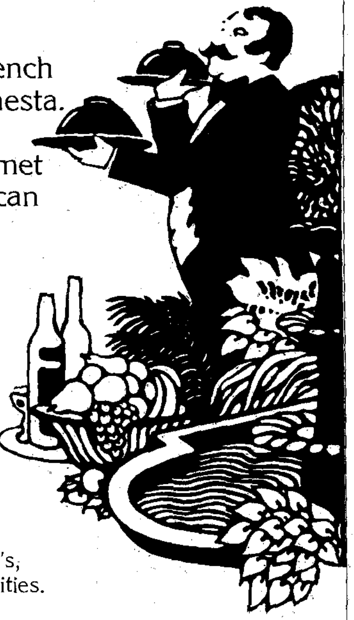

## Movies / Molly Haskell

# THE BIG SNORE

> "...In Winner's *The Big Sleep*, Philip Marlowe is as out of place in the English countryside as a baseball game at Wimbledon..."

If Raymond Chandler had a genius for inventing names, the late Howard Hawks was no less gifted at finding the faces, voices, and body language to go with them. If the names Eddie Mars, General Sternwood and his two wild daughters Camilla and Charlotte, and Joe Brody, Arthur Geiger, and Rusty Regan, not to mention Philip Marlowe himself, mean something to you; if the memory of a sullen Martha Vickers leaning against a door in the Sternwood mansion, or Elisha Cook Jr. going to his pathetic but morally all-important death at a water cooler, or a slick-soft Lauren Bacall trading racehorse metaphors with Humphrey Bogart in a cocktail lounge are more vivid than the faces of your graduating class, then you should forget about Michael Winner's remake of **The Big Sleep.**

The 1946 version, one of the best *noir* thrillers ever made, showed what Hollywood in general and Howard Hawks in particular could do when they weren't even trying. Michael Winner, the British director of a number of undistinguished films, of which the most notorious is *Death Wish,* presumably tried as hard as he ever does. But even if he were a competent director, he would have difficulty reproducing the slippery, stylish, scotch-on-the-rocks and drugs-in-the-pocket night world of the original.

Hawks, working within the classical conventions of black-and-white photography and studio sets, created the illusion of a closed, morally shadowy world in which each location—Geiger's fog-enshrouded ranch house, the *nouveau riche* gambling casino, Sternwood's old-world mansion, seedy office cubicles, and a lone country road—seemed interconnected, doors opening on a labyrinthine path of malfeasance.

Using real exteriors, Robert Altman managed to capture a seedy California night world in *The Long Goodbye,* but his absurdist fable was all ambience, no backbone. Dick Richards's remake of *Farewell My Lovely,* with Robert Mitchum as Marlowe, was a less successful attempt to do demimonde with neon. Still, Richards's film was a minor classic compared to Michael Winner's, set incongruously in England and starring Mitchum as a Marlowe who has settled there, spruced up his act, and mislaid his mystique in the process.

Though the dialogue adheres closely to the Chandler text, the context is all wrong: Marlowe, with his ironically inflated American idiom, is as out of place in the English countryside as a baseball game at Wimbledon. And Mitchum, without livelier surroundings to set off his deadpan charm, is neutralized. One feels the need of a gravelly voiced Bogart to rough up the sleek, impenetrable façade mounted by wealth. When Mitchum strings out Chandler's purple pearls in his smooth, sleepy voice, they hang lusterless.

James Stewart plays the general, not as a Sternwood but as a tearfully aging soft-soaper; Sarah Miles in the Bacall role is both hideous and loathsome, an emotional terrorist ever ready to ambush Marlowe, and with outfits in bush-war chic to match. Oliver Reed as a fatted pig of an Eddie Mars and Edward Fox as a nautical Joe Brody don't register characters at all. Candy Clark's epileptic vamp and Richard Boone's hammy villain are ridiculous, but at least they supply 40-second shots of adrenaline to the sluggish narrative.

The story may be somewhat clearer this time around, but lucidity is a tiny virtue, perhaps even a drawback, when there is nothing and no one to profit from being seen so clearly.

I know nothing of Michael Winner personally. I only know that he is one of the all too numerous directors sustained by some peculiar system of bankability whereby, having made a certain number of pictures (however bad), they are able to get adequate backing and more than adequate casts without having demonstrated any grasp of film grammar. He couldn't have got beyond the ninth grade under the old regime.

For the kind of casual expertise in the service of a modest project that is nowhere to be found in *The Big Sleep,* one should look instead to Howard Zieff's **House Calls,** a furious, funny, and wise romantic comedy with a script by Max Shulman, Julius J. Epstein, Alan Mandel, and Charles Shyer. As a couple of wary one-step-at-a-time middle-aged lovers, Walter Matthau has never been funnier or more charming and Glenda Jackson has never been more affectingly beautiful. He is a newly widowed surgeon feeling his oats, she an ornery know-it-all divorcée and defender of consumer rights. They meet on the screwball battleground of Ken Gen, a Los Angeles general hospital run by—rather than for—the sick and insane.

Setting the tone of aggressive incompetence is the director and chief surgeon, a senile half-wit played with bravura meanness by Art Carney. Richard Benjamin adds the perfect note of wry sanity, but the show belongs to Matthau and Jackson. They bring out in each other qualities I've never seen in either of them before: a watchfulness, a shy respect, something romantic and vulnerable that from two such

Illustrated by Jane Clark

comic powerhouses is the intellectual equivalent of a striptease.

The gags are many and funny, but never upstage the characters, whom Zieff keeps on their toes and in their clothes, perfectly balanced on the high wire between farce and romance, between repression and revelation.

Caper movies have one big strike against them: caper plots. All sorts of clever people who would never voluntarily rush out to see a caper movie as they would, say, a Western or a thriller or a romantic comedy are always hatching brilliant ideas for caper movies. And yet caper movies are almost by definition boring. Why? Because of a fundamental flaw in design: lack of seriousness. Watching a caper film is like watching a Monopoly game.

The caper movie exists, then, as a defective genre, to be redeemed by star glamour, gorgeous locations, kinky plot developments, and tongue-in-cheek humor that may not be everyone's idea of redeeming qualities.

Between them, Michael Caine and Louis Jourdan almost enable Ivan Passer to turn **Silver Bears** into a winning hand, but the native deficiencies of plot and Peter Stone's only intermittently funny screenplay betray the bluff. As for a wildly heterogeneous supporting cast composed of Stephane Audran, David Warner, Martin Balsam, Cybill Shepherd, and Tom Smothers, the film tries to turn their incompatibility to account by incorporating it into the plot as a gag, but it can't be done.

One fascinating scene in the London silver exchange suggests how interesting the caper movie might be if it took seriously its own (i.e., Hollywood's and the 50 percent bracketeers') obsession with money and Swiss bank accounts and the newest fashion in financial finagling designed to keep one step ahead of the law. But then the industry would run the risk of divulging trade secrets. To avoid such risks the caper film stays safely in the realm of the cock-and-bull fantasy and never makes a dime.

**Perfect Gentlemen,** a made-for-TV movie based on an original screenplay by Nora Ephron and shown several weeks ago on CBS, is in many ways the antithesis of *Silver Bears.* It has none of that film's surface charm, and Jackie Cooper's direction is, to say the least, uninspired. The picture of Middle America that emerges through its prisons, motels, and thruways is ugly—not with politically pointed significance, but just plain ugly. Moreover, the four female leads, ranging from one unknown to three who are just this side of whatever-happened-to, will not hold one at home of an evening.

But the premise is genuinely witty, and so are the women. Lauren Bacall, Sandy Dennis, and Lisa Pelikan play wives who meet while visiting their husbands in a minimum-security prison. There the men meet all the right wrong people (ex-senators and Cabinet members) and cut short visiting hours to get to their tennis lessons. And as the women (later joined by the crime-wise Ruth Gordon) grow on each other, they grow on the audience. Bacall, as the classy wife of a miserable union leader, is still a dazzler, and Sandy Dennis is oddly affecting as a delicatessen owner's wife.

The actual heist is no less tedious because women are performing it instead of men, but somehow the spirit of camaraderie that develops among them is more lyrical than the male buddy bondings, possibly because the women don't just want to make a fast buck or a quick getaway. Rather, they are still trying to hold together their conjugal nests against all odds and, if necessary, against the law.

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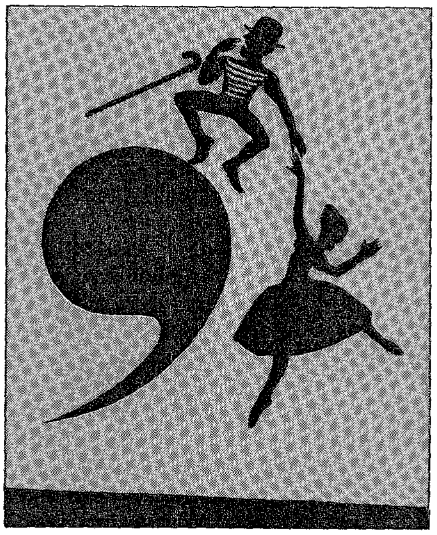
## Theater/John Simon

# FEETS

> “. . .Some ideas in *Dancin’* are, or seem, new; others are familiar, only because Fosse invented or evolved them to perfection . . .”



**Dancin’** is a musical without book, scenery, or a final “g.” To dispense with the first two is possible; with the third, fatal. It indicates a forced casualness or arch folksiness—both forms of talking down—that may please a lot of audiences but costs Bob Fosse the difference between a mere crowd pleaser and a success of a higher order.

Fosse has picked music from all over: the score goes from Sousa (though not Persepolis) to (Melissa) Manchester and Bach, with stopovers at Varèse, Cohan, Cat Stevens, and various other whistle-stops. For this olio, Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin’. Some marriages are made in heaven, but others were clearly invented by the divorce courts; the blood wedding of ballet and popular dance has always gone a-courtin’ disaster. It is different, of course, when a ballet choreographer absorbs, say, jazz idiom into the classical vocabulary; what doesn’t work is the two side by side, like internecine Siamese twins. The proximity of popular dance gives ballet an air of pretentiousness; ballet retaliates by making pop dancing look facile and tawdry.

This is too bad. First, because Fosse, for all his specialization in the popular forms of dance, has clear talent for the other as well; second, because both idioms have their different but distinctive merits. But constant slipping from one into the other cheapens even the choreographer; it is as if he had to resort to the other when he runs out of ideas in the one. Yet ideas are precisely what Fosse has aplenty; he scatters them prodigally, with always yet another spare cornucopia up his sleeve or trouser leg. Some are, or seem, new; others are familiar, only because he invented or evolved them to perfection. Yet even the oldest come freshly alive as Fosse serves them up: A soft-shoe can look airier, wispier, softer as he frames it; a knee slide can, in context, take on the reverence of prayer.

But a unifying style, if not a book, is needed to keep a musical from splintering into a chaotic tug-of-war. Actually, though, *Dancin’* is not exactly bookless; the underlying book would seem to be the *Kama Sutra,* or some such sex manual, whose positions Fosse has choreographed. Whereas much of our dance invention has been tending toward the patently homosexual, Fosse carries heterosexuality to aggressive, obsessive, excessive lengths. This lands him, not infrequently, in sexuality left crudely untransfigured by art, as in a number set to a Bach chaconne during which a bumpkin of a ballet student has an orgiastic fantasy about his girl neighbor at the barre, and copulation thrives. Here, as elsewhere, Fosse also obtrudes spoken words on what should have been a show majoring in dance with a strong minor in singing. These words, written and sometimes spoken on tape by Fosse himself, are always supererogatory and often shy-making: good enough for a choreographer, perhaps, but not for a writer.

Choreographers, like dancers, should be seen, not heard. Thus when Charles Ward concludes a splendid bit of dancing by piping up in a reedily underdeveloped voice, anticlimax reaches a new, high-pitched low. This is not necessarily true of dancers’ singing, some of which is quite creditable here, although Wayne Cilento, for example, has a voice of shreds and tatters that lets a tune drop right through. Thus the potentially fetching “Mr. Bojangles” number—a good idea developed by Fosse with uncharacteristic schematism—ends up exasperatingly. Here the arrangement is also to blame; in fact, when Gordon Lowry Harrell and Ralph Burns, the arrangers, are not being overfancy (the only instrument they seem to have overlooked is the theorbo), they opt straightforwardly for piercing your eardrums.

But to get back to the sexiness. Fosse has picked women dancers, all of whom are gifted, and some of whom are also stunners. We all know what Ann Reinking can do with her swaggeringly sensual impudence of look and movement, and relish her aura of an “A” student in Sex Education with a lot of useful extra fieldwork under her belt; but here, too, is another sinuous and opulent temptress in Sandahl Bergman, who can curve her very feet with a fine surfeit of erotic abandon; and here, above all, is Vicki Frederick, who from her filigree nose to her magnanimous hips exudes a unique mixture of gamine and *femme fatale,* always at the service of a talent that puts emotional meaning into the meanest little choreographic commonplace.

Unfortunately, the men, though excellent dancers, tend to lack that indispensable gratuity (oxymoron intended!) of innate good looks. Cilento and John Mineo in particular lack visual charisma. But there is sassy sexual bravura in Willa Kim’s costumes (when they do not go overboard); Peter Larkin’s minimal décor twists itself into richly suggestive shapes; and Jules Fisher’s lighting, particularly a sunset glow the like of which, even in nature, I saw only on a rainy evening in Florence, will leave you blinking with cozy disbelief. *Dancin’* is sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the overwhelming rest of us. There are tasty morsels like “Joint Endeavor,” a Schnitzlerian *Reigen* in dance, and such crowd-pleasing tastelessnesses as that chaconne. Well, chaconne *à son goût.*

Hugh Leonard’s **Da** is a charming, mellow, saucy, and bittersweet boulevard comedy, but from a boulevard

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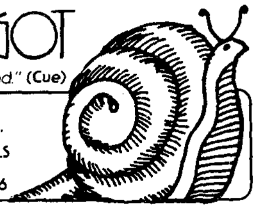

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whose dreams are not entirely housebroken and have a bit of untamable Hibernian wildness left fluttering in them. A brazenly and rewardingly autobiographical work, *Da* takes place in the head of Charles, a 40-year-old playwright who comes back to the Dublin of his long languishings for his foster father's funeral, and is now sorting the dead gardener's belongings—mostly the worthless trivia of a man who acquired very little in his proudly undemanding life, and relinquished nothing. Bit by bit, the bric-a-brac conjures up the corresponding ghosts: the irritating but irresistible old man, the resigned yet resilient wife who predeceased him, Charles as a youth full of flagrantly inept hopes, and some friends and employers who were both abettors and exploiters. Some of those in the last category make flesh-and-blood entrances on top of the imaginary ones, as the living present engages in Ping-Pong with the unburiable past, and we the audience are the only unquestionable winners.

The action is dominated by the absurd, headstrong and heartwarming Da, a beneficent despot whose beneficence could sting more than his despotism, but whose quirks were—and remain—as superbly solid as if carved out of oak. When it comes to winningly sentimental ethnicity, it is, for some reason, the Catholic cultures that fare best; there is no one like the Irish or Italians to make pathos and puckishness cohere with such crazy rightness. If the play is less compelling than Brian Friel's *Philadelphia, Here I Come!*, to which it bears close kinship, this is largely because the central character so joyously devours so much of his ambience. But, as Barnard Hughes plays him, with idiosyncratic juices flowing torrentially and with unpredictable variousness, this Da proves as unexorcisable to the spectators as to his adopted son. The entire supporting cast is delightful—even the accents are, with minor exceptions, credible—and Melvin Bernhardt guides it trustworthily through Marjorie Kellogg's accurately skimpy set.

A musical revue that thrice rhymes "heater" with "theater" to the utter discomfiture of a civilized ear; whose repartee consists of, "We live in a troubled world!"—"Oy vay, do we live in a troubled world!"; whose music must have been found on a trash heap that even the most desperate junk sculptor passed by; and whose uninviting cast tries so hard to be personable as to make a virtue of impersonality, deserves short shrift. The only railway line of our northern neighbors that could have spawned **A Bistro Car on the CNR** is the Canadian Pathetic. ■

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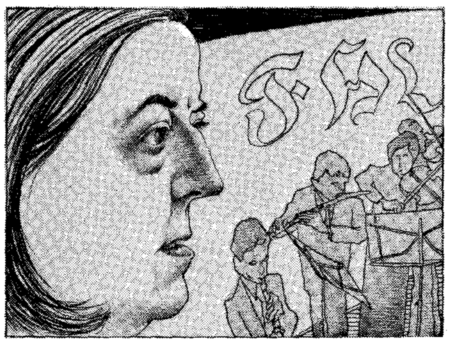
## Music / Alan Rich

# A TINKERER'S 'DAMNATION'

"... Sarah Caldwell's greatness is only partly in what you see on her stage; it lies in the horizons she opens in your mind ..."

At performances by Sarah Caldwell's Opera Company of Boston I have been elated often, appalled once in a great while, bored never. At the beginning of Caldwell's recent production of Berlioz's **Damnation of Faust,** an unattributed quotation keenly pertinent to Caldwell's work was flashed on the screen: a statement concerning the inevitable time lag between the creator of an artwork and the person who restores it to currency. "The interpreter," it said in part, ". . . can only reach the creator's world through his own."



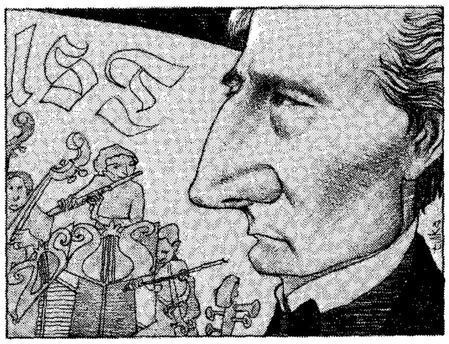
If Caldwell's work—in Boston at first, and now happily in wider circulation—has done nothing else, it has at least made operatic audiences aware that stage directors are, like conductors, singers, and designers, interpreters. That seemingly basic fact can easily be overlooked. In New York, where the bulk of the operas seen in any season are holdovers from productions created any number of years ago, there is scant chance to savor the work of director-interpreters. What will happen to the stage brilliance of this year's *Tannhaüser,* say, when it is revived five years from now, and entrusted to a resident director who sees his job merely as moving people around out of each other's way? Among stage directors today—and you might as well include theater as well as opera—the ranks of people-movers are numerous; the ranks of interpreters are woefully slender.

As in any other field, stage director–interpreters demand license to experiment, even to fail now and then. From the horror of Andrei Serban's work at the Beaumont last season, I wouldn't have dared to predict the wondrous, rampaging joy of his Molière evening recently at Yale's Repertory Theater. From Caldwell's finely imaginative restorations of two other Berlioz operas, I could not have guessed that her *Faust* would fail. Yet, it was a failure full of interest and fascination.

*Faust* itself must be reckoned a hybrid: a piecing together of episodes from Part One of Goethe's poem, dramatically discontinuous, conceived (as was Schumann's *Scenes From Faust*) as an oratorio, yet surely intended—in a society that knew its Goethe nearly by heart—to suggest both continuity and staging. To make it work in the operatic repertory demands imagination and, most likely, some kind of gimmick. Caldwell's gimmick was to enclose the basic work within two newly contrived dramatic envelopes. In one, Hector Berlioz himself came onstage to assemble, supervise, and produce a putative staging at London's Drury Lane Theatre that was eventually to fail. In the second, Caldwell and her production crew, in 1978 street clothes, sat at another table on stage, rising from time to time to fiddle with production matters, or to mime busy conversations. Somewhere in center stage a performance of the Berlioz score did actually take place, in front of a screen onto which various things were projected: scenic effects, musical manuscript pages, letters from Berlioz (translated into English) relative to *Faust* problems.

In the abstract, this multilevel concept might have worked; there are times in the score (mostly in the first half hour) when some dramatically static music does need a little help. But then comes the sublime music that doesn't—nearly everything from the Tavern Scene onward—and so the external gimmickry became extraneous, and ultimately disappeared. Why, then, use it at all? Like the Christopher Sly episodes in *The Taming of the Shrew,* Caldwell's framework eventually amounted to mere nuisance. And, while appearing on the stage is the one and only aspect of opera Caldwell had not hitherto accomplished, writing herself into this particular script cost the production her usual and more valuable services. The conducting of Robert Shaw was merely serviceable.

Yet, there were exquisite things in this production: marvelous images back-projected onto the screen, with live characters also behind the screen so that their silhouettes blended with the settings; a fantastic stylization of the Ride to Hades, with wonderfully equine movements by dancers in black, and with the red capes of Faust and Mephisto billowing out on the smoky stage; a neatly comic rag-tag-and-bobtail "Marche Hongroise" with the soldiers scruffily half-costumed. Then, there was the spectacular Mephisto of Donald Gramm, resonant, insidious, transforming a lackluster English translation into something almost like poetry. (One line excepted, however; Berlioz's sly jape at fugue— "La bestialité dans toute sa candeur"—limps pathetically as "profanity exposed in all its naked truth.") As Faust, Alberto Remedios made some loud, if rather woolly, noises, which tended to fray even further toward the top of his range. Evelyn Lear, the Marguerite, was generally splendid in all but diction; if "this love within me burning" violated the flow of "D'amour l'ardente flamme," Lear's "Thees luff witheen me bunning" compounded the felony.



There was supposed to be some business with laser-beam effects; alas, on the Easter Sunday performance I saw, a bulb had burned out and could not be replaced. "Consider yourself lucky," some friends advised, and I did; the equipment on hand for the light show (mirror balls, Maxim's circa 1890) surely couldn't have helped a production that was, in itself, won-

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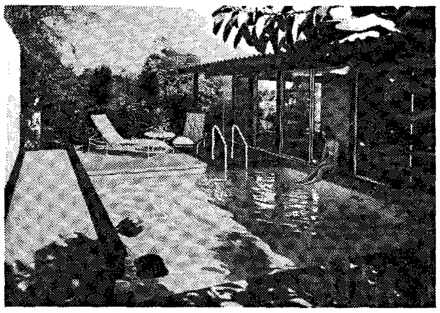

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drously, spookily lit. The sets were nothing but a few props on a vacant stage open back to the theater's brick wall. The greatness of Caldwell is only partly in the visuals on her stage; it lies in the horizons she reveals within your mind. This *Faust* production at least accomplished that much.

Over the past several years, the Performers' Committee for Twentieth-Century Music has presented some excellent and important retrospectives, each devoted to the work of one major contemporary composer. The latest, at Tully Hall a few days ago, was a well-planned program of music by **Olivier Messaien.** As usual with this group, it was a stimulating evening.

Yet, I wonder about Messaien. As a seminal figure, proposing ideas that have spread among many of his important disciples—Pierre Boulez, for one—Messaien is part of the generating force for today's musical language that also embraces John Cage, Charles Ives, and on down the list. It was Messaien who first proposed ideas on inner musical organization that moved onward from Arnold Schönberg's serialization of tones to include serialization of other elements: rhythms, colors, tempos, etc. In Joel Sach's intelligent program notes at this concert, the importance of Messaien in this regard was convincingly spelled out.

Yet, as with so many musical pioneers of all periods, listening to Messaien's music never seems as compelling to me as reading about its techniques. Does the serialization of rhythm, for example—whatever service the technique may provide its composer—communicate itself to a listener as does a Viennese tone-row? One can hear, in a pure tone-row piece of Schönberg, melodic elements and reprises, as one hears them in a Mozart symphony. When one moves along in the number-manipulation game, as Messaien demands, one hears relatively less. What I hear is a vague vacillation between dense chromaticism and atonality, ideas of momentary attraction without shape, without the emotional rise-and-fall that I can find, on repeated hearings, in, say, the Fourth Quartet of Schönberg. And so, despite the attractive colors, the pounding organ sonorities, the amusing experiments with bird song, most of the Messaien program came across as thesis rather than as realization. This, despite some splendid singing by Judith Nicosia, marvelous work at the piano by both Mr. Sachs and Cheryl Seltzer, and a splendid organist named Cherry Rhodes, who made the Tully organ sound as beautiful as it looks. ■

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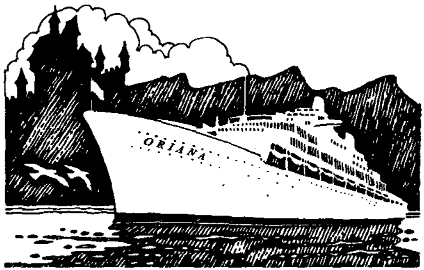


## Dance / Marcia B. Siegel

# MERCE ALORS!

> "...The quality of aesthetic preciseness was missing in all of Le Théâtre du Silence's work. Their idea about dancing is bland..."

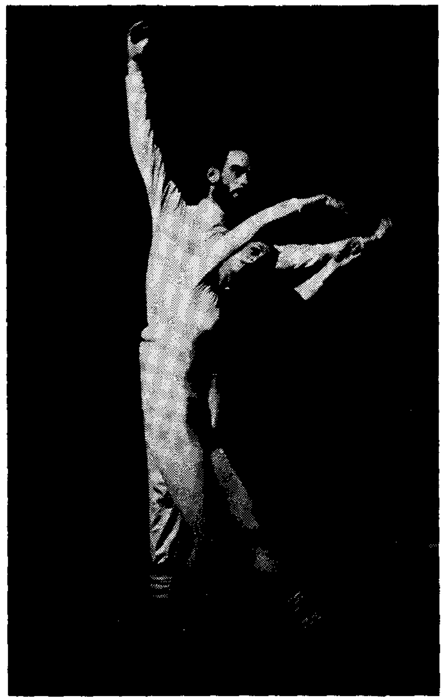
The French contemporary dance company **Le Théâtre du Silence** managed to extinguish Merce Cunningham's *Summerspace* before our eyes during its short season at the Beacon. No reason we should have expected a faithful rendition from it, I guess. The French probably think Americans can't do *Giselle*.

After seeing the rest of the repertory Le Théâtre brought for its New York debut—half-assimilated modern-dance postures and groupings dubbed onto standard balletic steps, floor patterns, and themes—I could see why it misfired on Cunningham's movement style. But it's harder to excuse its lack of sensitivity to the mood, the texture of this modern-dance classic. You have to be pretty out of it aesthetically to throw gaudy green, orange, and red light all over a pastel pointillist backdrop (Robert Rauschenberg), or to play a score in which the notes sprinkle like rain into a pond (Morton Feldman's *Ixion*) as if it were something linear written by Liszt.

Come to think of it, the quality of aesthetic preciseness was missing in all of Le Théâtre's work. They seem to be serious, sincere dancers, but their idea about dancing is bland, as if they expect the steps to communicate everything. Well, they come from a tradition where the steps do constitute a solid core of dependable, universally known possibilities. Style to them doesn't mean dance style, the way it does to us.

American modern-dance companies, even the less adventurous ones of today, begin with a certain way they want to move. Somebody, a choreographer probably, or a group of dancers together, says, I want to try making a dance about repetition, or a dance where the movement is all like swinging, or a ballet with all the steps done backward, whatever, and pretty soon they form a company. No matter what other imagery, logic, or purpose the dance has, it must make dance sense to the people doing it.

The dance sense in *Summerspace*, or any other Merce Cunningham dance, comes from how the dancers put steps together, how they orient themselves in space and time. The French dancers could handle the steps all right, but they looked heavy, uninvolved. They seemed to want to stabilize and solidify each new combination, rather than inscribe it with that particular blend of attention, clarity, and urgency for what comes next that characterizes Cunningham.



**Duo:** *Kenneth King and Carter Frank in* RAdeoA.C.tiv(ID)ty *at Brooklyn Academy.*

But I wasn't disappointed with *Summerspace* only because I'd hoped to see at least one piece of fine choreography in this series. The fact is, Le Théâtre du Silence was just about the only place you could see a dance of Merce Cunningham's this season—unless you lived in Boston. Cunningham once more denied his repertory to New York and presented two weeks of Events at the Roundabout instead. **Cunningham Events** are a little like long dances, but they're not really a substitute. I'm not saying that one is better than the other, but a self-contained, repeatable stage happening has a force, a resonance in our imagination, a "meaning," that can't really be triggered by a one-time-only sequence of movement phrases.

What the Events do exemplify is the triumphant integrity of dancing. In an open space, without benefit of story or mood or climax-development tracks to help us organize what we're seeing, people simply dance things. Of course, what they dance is highly sophisticated—fast-footed, articulate, ballet modified for people who like to get somewhere. The space is very active—often two or three or more separate dance units are going on at a time, and everyone acts as if he were the only moving body in sight.

There's an evenhandedness, a downplaying of ego implied in this way of performing, yet Cunningham's dancers come across as very distinct individuals. This season I particularly enjoyed Lisa Fox's calmness and lack of affectation, the way Karole Armitage is gradually introducing her long, balletic body to kinkier manners, and the way Robert Kovich instinctively discovers the phrasing of any movement pattern.

The company as a whole is looking superb now, and Cunningham has loosened up on the almost demonically calculated way he's been choreographing for them recently. He seems to have resumed an interest in partnering work, too, after several years. The last two Events contained lots of duets where the dancers had to accommodate each other by extremely sensitive uses of timing, touch, and position. Sometimes the same duet would be danced by two couples simultaneously, with slight variations of speed.

Cunningham himself danced only solos in the Events I saw. Most of his mobility now is in the upper body, but his gestures, his timing, and his concentration make a convincing other kind of dancing—a contrast, no less impressive in its stillness than the activity surrounding it.

Cunningham entrusts the musical accompaniment for each Event to a different contemporary composer. At #209 I heard John Cage's *Mesostics re Merce Cunningham*, in which Demetrio Stratos produced an astonish-

Photographed by Nathaniel Tileston

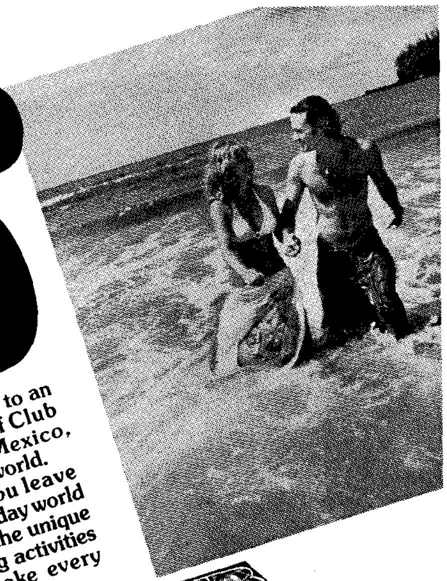
ing array of sounds and sound effects using only his voice. For #215 and 216 composer-singer Meredith Monk, with Andrea Goodman and Monica Solem, chanted lullabies and laments, litanies of rage, condolence, and mirthless laughter, sunsets full of birds, and marketplaces full of chattering women.

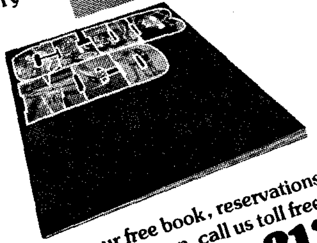
**Kenneth King** shares the Cunningham mystique, although he never danced with Cunningham. His performances at Brooklyn Academy were collages of dance, visuals, words, and other elements, not always obviously related. Like Cunningham, he loves found rhythms, and his movement is nonsequential but highly charged. King has the skimming, let-it-go quality of Cunningham, but everything he does seems more predetermined, more significant, though no easier to hang on to. His dances are a mysterious mixture of things theatrical and beautiful, of wit and intellectual provocation and kinetic pleasure—not like a Cunningham dance but like a Cunningham Event carried into a deeper dimension.

I usually have no idea what King's dances are about, but I always think of them as very informational. In *RAdeoA.C.tiv(ID)ty* a woman reads from some scientific papers of Madame Curie. Dancers in white move gravely in and out of the space, individually and in small groups, sometimes picking up or shadowing one another's gestures, like fugitive images on light-sensitive paper. People in black move across the back of the space in angular poses from antique vases, locked together like fixed, ageless designs. Voices in choral dialogue play verbal games: "Go. go. go be Be. bee go be. Go be. go go be gobe bego goGobe. Go be the Gobi Desert."

In *Dance S(p)ell*, eight dancers spin and walk in circular patterns while King shows the audience a zany, Duchamp-inspired machine called a "Telaxic Synapsulator." "This is a What Comes After Movies machine." Thin, bearded, possibly crazy, he touts this gadget, which has several rotary parts and no discernible function. "This is a Phobia Fadeout machine." "This is a Brain-to-brain Instant Identity Transfer machine."

Deadpan, quiet, a tiny thrill of evangelism or trumpery in his voice. "This is a Multiple Foci Focusing machine." I start to see nineteenth-century con men selling patent medicines. And panacea merchants on TV, politicians talking us into new nuclear gizmos. "This is a *clean* machine." A fanatic, a fake, he offers instant enlightenment, or instant oblivion; which? "This is a dance machine." ■





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NEW YORK

### Rock/John Gabree

# OUR LADY OF THE SORROWS

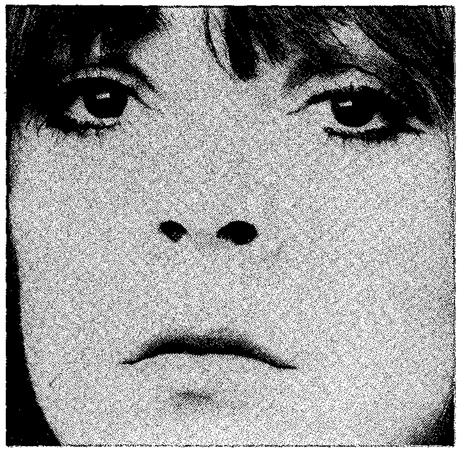
"...Genya Ravan is one of the few women performers who give the high-energy show we expect from the best male rockers..."

If, when she is holed up in a smoky recording studio, up to her elbows in empty cups and Jiffy bags half full of cheeseburgers and club sandwiches, taking her nth hit of coffee, **Genya Ravan** wants to kvetch, she's entitled. At 37, after fifteen years, six albums, and four careers in the music business (and with a fifth one aborning), she can be a little testy if she wants to.

Today, pursuing career number four as a record producer, she has already spent six hours in a studio at Media Sound, the hiply professional midtown recording plant, polishing a demo, the music-business equivalent of a résumé, for a hard-rock quartet called the Sorrows, and her patience is beginning to wear thinner than an agent's promises. Arthur Alexander and Joey Cola, the leader and lead guitarist of the Sorrows, are trying to work out some riffs to fill behind the lead and rhythm tracks of "Teenage Heartbreak," one of Arthur's compositions. Arthur (who, because he is in his thirties, speaks with a Polish accent, and looks like the supply officer of a kibbutz, may have some image problems as an adolescent heartthrob) is something of a perfectionist. Joey, looking sweet and puny and very Brooklyn hitter in his black leather jacket, is unassertive to the point of inaudibility.

"If they don't get it this time," Genya announces to her engineer, Ramona Janquitto, "we're going on to the next song. This is taking much too long."

It's the first time I've seen Genya Ravan from closer than twenty yards. On a stage she is a fire that miraculously does not consume itself, one of the few women performers—Janis Joplin was one, Tina Turner is another—who can give the kind of high-energy show we expect from the best male rockers. Listening to her I think of Detroit, not only because I know her first record, made in 1961 while she was still Goldie Zelkowitz, was a big hit there, but also because her rhythm-and-blues-influenced, kick-out-the-jams style reminds me of great Motor City rock 'n' rollers like Mitch Ryder and the MC5.



Close up, she radiates the calm assurance of a professional. Her voice is of the Lower East Side, where she grew up, rather than the black rhythms with which she sings.

By turns she is warm, funny, authoritative, impatient, and mildly sarcastic. She is also aware enough of her sexual appeal to say, after joining the band in some backup work, "See how clapping makes my nipples stick out." She translates easily between the Sorrows' ambitions and the limitations of technology.

Later, in her spacious apartment on 57th Street, Genya will talk about a book she is writing called *Memoirs of a Rock and Roll Widow,* about how Goldie Zelkowitz, born in Poland and raised on Rivington Street, became, if not a superstar, at least a *super* star. Goldie started out in the days when a man in a shiny suit and pointy shoes picked you out of a crowd and for a week or two you joined the one-hit wonders that crowded the stage at the Brooklyn Fox. By 1965, when Eric Burdon heard her in a 45th Street bar and *flipped out,* she was leading an all-girl band called Goldie and the Gingerbreads. For the next three years she toured England with bands like the Animals and the Yardbirds.

Career number two began in 1968. Goldie had picked up the name Ravan and recovered her given name, Genya. She was sitting in her agent's office when, in classic fairy-tale fashion, the phone rang. "Naw," said the agent into the receiver, "I don't know any chick singers"; then, "Wait a minute." To Genya he said, "A couple of guys are trying to start a jazz-rock band; are ya interested?" She was and Ten Wheel Drive became one of the most interesting and, finally, disappointing of the groups, represented in the charts by Chicago and Blood, Sweat & Tears, that tried to give rock a big-band sound.

When Ten Wheel Drive finally broke up three years and three albums later, Genya had a brief fling at a solo career under Clive Davis's aegis at CBS. She has the pipes to do almost any kind of music and did: rock, soul, gospel, jazz, country. When Columbia dropped her contract, she packed up and moved to California to sulk.

Within a couple of years she was back in New York, and at last things began to fall together. After better than a decade of performing, recording, touring, promoting, fighting record companies, and charming D.J.'s and journalists, she started putting that knowledge to use, producing demos for punk and rock bands. Last year she was called in by RCA to fix an album by Cryer and Ford, and the demo she made for the Dead Boys, while not good by her own standards, was released by Sire Records.

The big break came last June, when TWM, a management outfit whose previous clients had been mostly from the movie business, offered to pay her bills while she put together an act. By fall she had a band, Taxi, and a record company, 20th Century. So far, Taxi has made only three public appearances. But the band will begin touring in May as soon as a first album is ready.

The rough mix I heard of the album is terrific, driving blues-tinged hard rock, easily the best thing Genya has recorded. There is one cut, a duet with Lou Reed called "Aye Colorado," a song she wrote about a street-side love affair between a *blanca* and a Puerto Rican, that can be a big hit.

Genya asked me, after a particularly boring half hour in the studio, how I could be sitting there seemingly enjoying myself while everyone else was climbing the walls. The only thing I could think of was that I was the only one who didn't have to be there. ■

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# SALES & BARGAINS

BY LEONORE FLEISCHER

## NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

**Shoes**—A reader's tip led us to this little shoe store in midtown where famous-label women's shoes and boots are discounted. Yves Saint Laurent stacked-heel pumps, braided edge, black or rust, are $47.99; Palizzio T-straps in suede, $37.99; Julianelli ankle-strap high-heel sandals in navy, gray, or black, $38.99; Hana Mackler medium-heel buckled moccasins in camel or navy kid, $38.99; Joan and David flat wedge sandals in natural or brown, $28.99; Rainey Day natural-toned-canvas-and-kid-leather low boots, $42.99; Buccellati deerskin boots in wine or natural, $60. Also promised by the time you read this are Calvin Klein flat backless sandals, blue or natural, $31.99; Anne Klein blue-velvet sandals, $31.99; Yves Saint Laurent gold or silver lace-up sandals, $45. The store also sells its own label shoes, such as a skinny-strap high-heel disco shoe in kid leather at $34.99, and suede and leather jackets and blazers. Shoe and boot size range: 5–10, AA–B. American Express, Master Charge, Visa, checks accepted; exchanges possible. *Eti-Quette, Ltd., 103 West 44th St. (580-7958); Mon.–Fri. 10 a.m.–7 p.m., Sat. noon–7 p.m.*

**Nostalgia**—This antiques shop on Christopher St. is closing and selling off all of its 1920s, 1930s, and 1940s collectibles at 20–50 percent off. Things like Coke and Pepsi signs, were $65 and $105, now $45 and $75; a Camel-cigarettes compact, was $30, now $24; a Walt Disney Thumper cookie jar, was $25, now $18; a working RCA Victor chrome-and-black-lacquer nightclub radio, floor model, was $750, now $500; 1940 Chesterfield paper sign, was $10, now $5; 38 pieces of aqua Harlequin Fiesta, were $75, now $45; and other one-of-a-kind items. Checks accepted; no credit cards; all sales final. *Decor, 87 Christopher St., west of Seventh Ave. South (no phone); Mon–Sat. 1–8 p.m.; through 4/10.*

**Office furniture**—A three-day sale at the New York showrooms of Designcraft offers 50 percent reductions on modern office furniture. All prices include 8 percent sales tax; all prices FOB Carlstadt, N.J. (factory). Merchandise can be picked up at the factory or trucked to you at your expense. Certain items are available immediately; others take approximately four weeks. All merchandise is first-quality. A walnut table-desk with walnut-laminate top, 36 by 72 in., was $514, now $257; the 30-by-60-in. size, was $415, now $207. A wooden typewriter stand, no pedestal, was $216, now $108; executive chairs with black vinyl backs and black fabric seats—mobile, swivel/tilt—were $231, now $116; stationary armchair, was $155, now $78. Pryma vinyl chairs: high-back executive swivel/tilt with arms, was $646, now $323; not high-back, was $562, now $281; stationary armchair, was $315, now $158. Oak furniture with oak-laminate top: double pedestal desk, 36 by 72 in., was $746, now $373; 30 by 60 in., was $592, now $296. Checks accepted in advance; no credit cards. *Designcraft, showrooms, fourth floor, 306 East 61st St. (695-8565); Wed.–Fri., 4/5–7, 9:30 a.m.–5 p.m.*

**Menswear**—Here is a treasure house in dingy surroundings for men who like British-made conservative clothing, sizes 36–48 regular, 36–44 short, 38–48 long. This warehouse is filled with long racks of all-wool coats, suits, and jackets in fabrics from England, Scotland, and Ireland. British warmers, reefer coats in putty, camel, or navy, sell for up to $225 elsewhere, are $85–$125 here, depending on fabric. Three-piece flannel or mid-weight worsted suits in solids, stripes, or checks are $79–$95; jackets are $49. Alterations extra. Master Charge, checks accepted; all sales final. *Hampshire International, fourth floor, 85 Fifth Ave., at 16th St. (924-3832); Mon.–Fri. 8 a.m.–5 p.m., Sat. till 3 p.m.; while stock lasts.*

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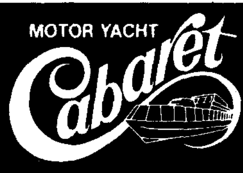

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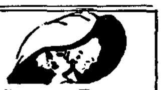

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# EMPLOYMENT

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**Brainy Private Secretary,** part-time, for demanding professional couple. Energy, accuracy, excellent typing required. Hours, salary open. Box 1260 NYM.

**Is there life after college...** outside of a typewriter... Creative Job Campaigns, professional resumes, unique cover letter individually designed *to obtain interviews.* Linda Layton-RE●SPONSE CAREER COUNSELLING, (212) 228-8908

# REAL ESTATE

## APARTMENTS TO SHARE

**Apartment Sharing for Particular People**—Call LESLIE HARPER, LTD. As featured in... *N.Y. Times,* 794-9494. For careful screening, brochure. 127 East 69th Street.

**A Comfortable Approach for Selective** New Yorkers—PREMIERE MANHATTAN ASSOCIATES, 581-6976. Emphasis on lifestyle. Thorough screening. Ask about our "fee refundable policy". Midtown at 119 West 57th Street.

## APARTMENT WANTED

**Reliable Businessman** will apartment sit. References. Availabe anytime. Box 1265 NYM.

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**Luxurious 3½ room apartment,** gardened terrace, views, ambiance, doorman. Sell furniture and transfer lease. Rent $450. 935-9212.

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## COMMERCIAL PROPERTY

**Key West**—2 valuable pieces of property. Shopping arcade in restoration district, also large house on water. Suitable for residence or restaurant. (305) 294-1730.

## HOUSES AVAILABLE FOR SALE/RENT

**Connecticut - Free Monthly Brochure**—Southern Fairfield County - Homes, Property, Descriptions, Photos. T.C.A., 364 Fairfield Avenue, Stamford, Connecticut 06902.

**Catskill Mountains - Livingston Manor**—3 bedrooms, 2 baths, garage. 1 Acre wooded - Tennis, Swimming, Fishing, Hunting. (914) 439-5331.

***Free Weekend in Sugarbush, Vermont***—Learn about Time Sharing. Newest concept in Worldwide Vacations. Information call Dan Quinn (212) 986-3891, 9-5; Evenings, Weekends (212) 249-5536.

**Hewlett Harbor**—Luxury suburban living, 5 bedrooms, 4 baths, maid's room, tennis court, 40 minutes from NYC, 15 minutes to beaches, furnished/unfurnished. Rental 1-2 years with/without option to buy. $1,500 month plus expenses. Box 1262 NYM.

# NEW YORK CLASSIFIED

**Pre-Revolution Houses**—Historic Hudson River estate: Orchard, Mountain views - $250/$375 month - Lease - 2 hours New York. Box 1263 NYM.

**Retiring**—Excellent beach view. Modern 5, 4 - 4 room apartments, large store, 1-2 efficiencies. Box 1264 NYM.

**Lakeridge - Torrington, Connecticut**—Tanglewood, 3 bedrooms, indoor/outdor tennis, swimming. Extras. $68,000. (212) 759-2700, x462; (212) 289-2592.

**Provincetown**—Beach, hilltop properties. Inquire NICHOLAS WELLS, Realtor, (617) 487-0699.

## HOUSES TO SHARE

**Hamptons**—Beach, pool. Coed house. Male shares available. (212) 982-9073.

## SUMMER RENTALS

**Lake George Island**—Magnificent views, huge living room, six bedrooms, all modern conveniences, superb privacy for family sharing. Call business (212) MU 3-6740; Home (914) RO 9-3523. Unique.

## SUMMER RENTALS

**Greene Co.**—30 acre farm. 9 rooms - 4 bedrooms. Completely furnished. 80' barn, garage, outbuildings. 2 hours from G.W. Bridge. Swimming, boating, Tanglewood. (212) 989-1610.

**Efficiency Cottages**—Private beach. Tennis. Week/Month. Reasonable. PECONIC LODGE, Shelter Island 11965. (516) 749-0170.

**Hulett's Landing/Lake George, N.Y.S.**—Naturalists paradise, spacious home on lake, furnished, private beach, boating, tennis, accomodates large family or 2 related families. $2,700/month; $5,500/June 15th - Labor Day season. (608) 233-1208.

**Belle Terre, Port Jefferson**—4 bedroom Colonial, private beach, commute N.Y. $5,000. (516) 473-4398.

**Cape Cod, Wellfleet**—Charming cottage. July $250, 2 week minimum. June, September $195 weekly. (617) 395-6357 weeknights.

**Sunapee, N.H.**—6 bedroom house, walk to tennis, golf, pool, lake. Evenings (212) 448-7910.

**Quiet Northern Vermont Farmhouse**—May - October $2,200. 556-7863. References.

**Woodstock Vicinity**—Lovely mountain retreat, 8 rooms, May 15th - September 15th, $1,800. (212) 427-5396 evenings.

**Large Vacation House**—Adirondack Village, lake, wilderness area. Rent/sale. (413) 549-6329.

**Westhampton Beach between the Bridges**—Gracious oceanfront home for extended season. 4 bedrooms, 3 baths, den, fireplace, large deck, every convenience for your family's comfort and enjoyment. $20,000. Owner evenings (516) 288-3693.

## SUMMER RENTAL WANTED

**Memorial - Labor Day**—Lakefront, one hour Midtown. (212) 737-7073.

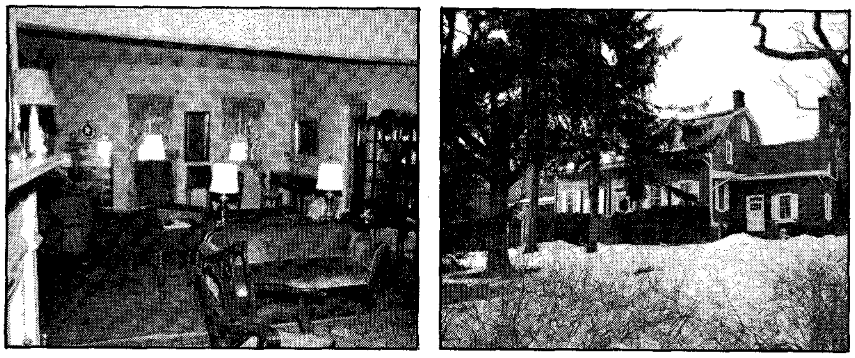
## FOREIGN REAL ESTATE

**France Sabbatical?** 3 hours Paris. 15th century farmhouse, available September - June. Modern facilities. Reasonable. Le grand logis, Ligré 37500 France.

**Vence - Cagnes**—Writer's splendid village house, three bedrooms, baths, terrace. June/August $350 week. (212) 477-3385.

# TOWN & COUNTRY PROPERTIES

**This is a Weekly Real Estate Section** limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: 1 time ad—$147 per inch; 2 consecutive ads—$129 per inch each; 3 consecutive ads—$120 per inch each; 4 consecutive ads or 13 during one year—$110 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $5 for NYM Box Number. Complete rates available upon request. Payment & closing dates are the same as regular New York Magazine Classified.



**Immaculate 18th Century Estate on 3 lovely acres facing Lake Tappan. Main house has large center hall, 18 x 36 living room, formal dining room, center island kitchen, 4 bedrooms, 2½ baths. East wing is Library, West wing "slave quarters" converted to studio apartment. 4 outbuildings includes smokehouse and antique shop. Truly a study in classic architecture.**

*Lydecker*
*Agency*

Corner Main & Franklin Nyack, N.Y.
(914) 358-3700

## LAKE GEORGE, N.Y.

**One of the last large private parcels left on beautiful Lake George. Approx. 435 acres, 3700' shore, sandy beaches, rocky coves, scenic overlooks, virgin timber. $395,000. Terms**

## ADIRONDACK PARK, N.Y.

**South of Ticonderoga in Champlain Valley, 338 acre farm, 19th century farmhouse, excellent barns & guest house. Page fenced fields, 5 acre pond, stream, timber. $135,000.**

## WASHINGTON COUNTY, N.Y.

**Lovely stone 1765 Colonial, beamed ceilings, original wide plank floors, 18' x 38' living room, 4 fireplaces, 75 acres with pond, fields, woodland. Fine restoration. $155,000.**

**LARRY & HELEN REYNOLDS - Brokers**
**(518) 370-2717**

## GREENWICH, CONNECTICUT

**Colonial on 2 flat acres, planted for privacy, at end of cul-de-sac near town. Large living room and family room with fireplaces, 3 bedrooms, 2½ baths, maid's room & bath on first floor. 2 bedrooms, 2 baths on second. The most you can get for $210,000.**

**NEWHALL & OGILVY**
**(203) 869-8100**

## PARK AVENUE PENTHOUSE DUPLEX

**6 rooms, two terraces, 3 exposures, super modern country kitchen, wbfp, 3 master bedrooms, full service building, closets galore. Asking $200,000.**

**Ext. 10 688-8700**
**WILLIAM B. MAY CO.**

## THE WAY WE WERE

**Across brook with stables nearby. New England Colonial, cedar panelled library with native stone fireplace, pegged random floor boards. 5 bedrooms, 2½ baths, country kitchen, wine cellar. Nearly an acre. Rockland County. 20 minutes NYC. $98,000.**

**Kirchner Bryant Realtor (914) 359-0550**

## LAKE MOHAWK, NEW JERSEY

**All year-round rustic home, 4 bedrooms, approximately 1 acre on the lake. $125,000.**

**OWNER, (212) 698-1293**

# TOWN & COUNTRY PROPERTIES

## ENGLISH COTTAGE

**In a private compound on the river spacious 8 room cedar shake home, 3 fireplaces, garden room facing river, bock, ½ acre, nice architectural details. In South Nyack, $105,000.**

**Wright Bros.**

*53 South Broadway* Nyack, N.Y.
(914) 358-3050

## COUNTRY HOUSE RENTAL

**Wright designed house, Milford, Pennsylvania. 120 acre estate, 1 facade, floor to ceiling thermopane with magnificient view of Delaware River Valley. 5 bedrooms, 4½ baths, 3 fireplaces, ½ mile of mountain brook with waterfalls and natural swimming pools. Apple orchard, horse barn, all modern conveniences. Boating, tennis and ski in immediate area. Less than 1½ hours from NYC. Call (201) 391-9118 after 5 p.m.**

## WANTED TO BUY

**Contemporary on 10 to 25 acres, pond, privacy. No further than 1½ hours NYC in Westchester, Rockland, lower Dutchess, Ulster or Orange Counties. Send information and photos to:**

Jeanette Edelstein
**COMAIN CORPORATION**
342 Madison Avenue New York, N.Y. 10017

## THE FOREST IS 36 MINUTES FROM MIDTOWN

Walden Wood is an exciting ecological community of 116 clustered contemporary homes on 21 acres of private forest. Private backyards, fireplaces, cathedral ceilings, country club facilities, priced from the $60's. And all this is only 36 minutes by car or train from midtown Manhattan. DIRECTIONS: N.Y. Thruway to exit 7 (Rt.9A, Ardsley); turn right, 2 blocks to light. Left onto Ashford Ave. Go over bridge to Price St., turn left. At end, right one short block, then left on Ogden Rd. Look for Walden Wood sign on your right. (914) 693-4333 or 693-4978.

Furnished models open every day, 10am to 6pm

WALDEN WOOD

This ad is not an offering in the Walden Wood Homeowner's Assoc. which can only be made by formal prospectus.

## EAST HAMPTON

Great Expectations. Memories of the Great Gatsby Era - 30 rooms - needs work. $150,000.

**JACK DOUGLAS REALTY, INC.**
76 Woods Lane East Hampton, N.Y.
(516) 324-1133

### Fairfield County Farmhouse - 6 A.

Outstanding weekend retreat. 188 yr. old Colonial FARMHOUSE, GAZEBO, BARN, GORGEOUS POOL, CABANA. 3+ A. zone, possible subdivision. Close to Danbury, easy access to I-84. $150,000.

### 2 Me. Islands

Unique opportunity for yachtsman, romantic or island lover. LARGE ISLAND 25 A., SMALL 5 A., both rolling terrain 3-4 A. clearings, remainder covered with birch, evergreens. 2 mi. off shore, midbay, deepwater, long ocean views. Near village of Addison and Cape Split. $75,000 for both.

### Mass. Country Home - 57 A.

Executive home with childrens quarters separate from parents suite, general living area. Spacious 8 room, 4 bedroom, house with 24' x 24' family kitchen with bar, 57 ROLLING WESTERN MASS. ACRES, FIELDS & WOODS. 1 mi. to center, 150 mi. to NYC, 4 mi. to Snow Basin Ski Area - Rte. 9. Superb value, $83,000.

### Vt. Log Cabin - 100 A.

All cedar custom log cabin, 6 rooms, 3 bedrooms, fireplace. Set on knoll, 10 A. open land, balance hardwood. Country dirt road always open. GREAT HUNTING, FISHING. Norwich, Vt. 7 mi. from Dartmouth College. $120,000.

### Penn. Hunting Cabin

6 room, 3 bedroom, hunting cabin with fieldstone fireplace. 1+ level acre, surrounded by woods and bordered by creek on one side. EXCELLENT HUNTING, FISHING AREA, 4 mi. from state game lands. Cabin in need of some final inside work. $16,000.

**Our subscribers are the leading Brokers in the areas they serve. Contact us for any type of Real Estate.**

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## SOUTHERN BERKSHIRES
## Stockbridge/Tanglewood Area

**2+ acres - Pine and White Birch**
**Antique Stone Fences**
**Deeded Lake *rights to***
**Pristene Private Lake**
**$9,800**

**Owner Evenings (212) 751-6751**

## Outgrown "The Hampton Scene"?

**Secluded waterfront in the historic village of Bellport. 8 room bulkheaded Cedar Contemporary with 24 foot vaulted ceilings. Guest cottage; heated *gunite pool; wine cellar & other exceptional* amenities. Offered @ $250,000.**

**BELLBROOK REALTY**
440 So. Country Rd.East Patchogue, N.Y. 11772
(516) 289-4444

## FULFILLMENT

**An unsurpassed view from a many-windowed house is a dream come true. Across ridge after forested ridge to the lovely line of mountains marking the distant horizon a white steeple is the only evidence of Man. Peace, the company of birds, delicious air, pure water. Attractive, long-*established but unpopulous area 2½ hours Boston,* 4½ NYC. Well planned, comfortable house of 4 years with feeling of maturity. Large living room, spacious kitchen-dining room, 3 bedrooms, each with high ceilings, 1½ baths, mud room, big attic, garage. 25 wooded Acres & 3 open, 2 brooks. Southwest New Hampshire. To SATISFY A YEARNING for a better life. $120,000. Telephone (603) 835-6636.**

## "SARATOGA IS EXCITING LIVING"

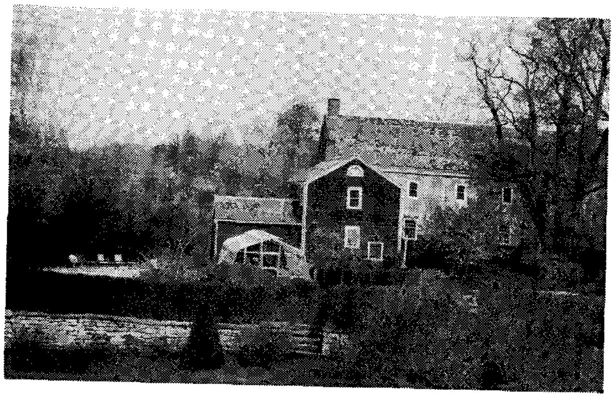
**Exquisite Stone Carriage House with a copper roof. Living quarters, bedrooms, and baths for two generous apartments with inside parking. Exceptional buy at $85,000.**

John T.
**Roohan**
Realtor

43 Union Avenue Saratoga Springs
(518) 587-4500

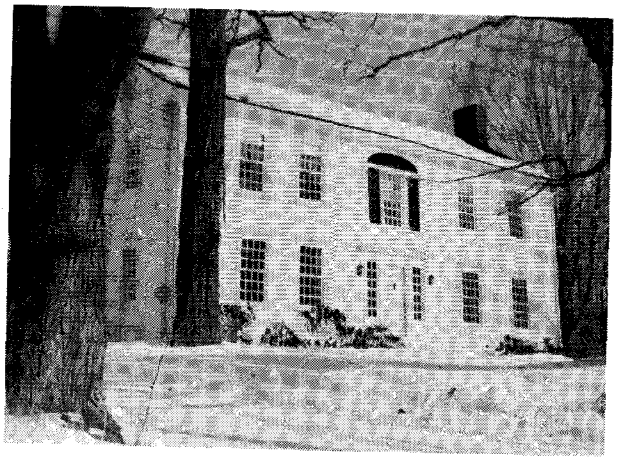
## TOWN & COUNTRY PROPERTIES

# COME HOME TO THE COUNTRY



1754 Historic Stone Dutch Manor House. 25 Acres. N.Y.S. Landmark. Guest House-Pool. Several barns and sheds. Perfectly restored.

1799 Hudson River Estate. Magnificently restored. Fourteen rooms with several fireplaces in main house. Large carriage house with servants quarters, six stall horse barn. 38 acres of open, wooded and extremely private setting overlooking the Hudson.



1780 Historical museum piece. 47 Acres of everything country.

1880 House of local History. Even the Cupola has been restored. Six and one half acres-great views.

1878 Victorian. 86 acres of all things beautiful. Large pond. Two streams. ½ mile of cow path type road frontage.

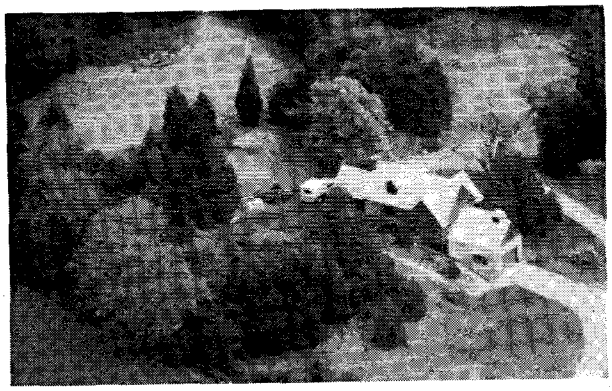
1840 All Brick Victorian. Good Barns. 11 acres. 4 Fireplaces.

The country places shown on these pages are all located in the Hudson Valley approximately two hours or less from New York City served by AMTRACK and all major highways.

**LOCAL BANK FINANCING FOR MORTGAGES IS AVAILABLE at 8½%, 25 YEARS with NO PREPAYMENT PENALTIES OR POINTS. OUR FIRM DOES NOT CHARGE FOR THE SERVICE IN ASSISTING WITH MORTGAGE FINANCING.**

The country properties in this advertisement and many others throughout the Hudson Valley and Berkshires range in price from $85,000 to $300,000. Most of the listings are in fine mechanical condition and all available for expert inspection by purchasers' architects, engineers or contractors.

## TOWN & COUNTRY PROPERTIES



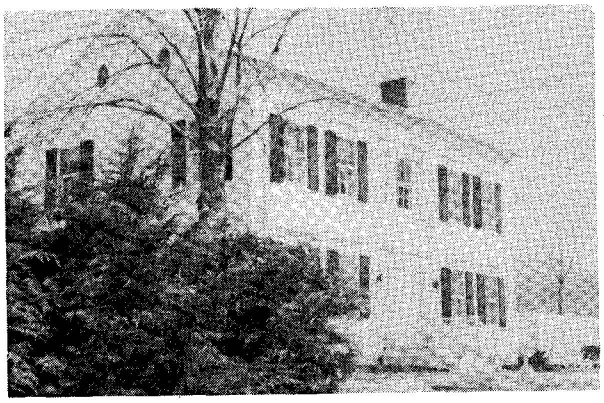
Hillside Danube Villa on 30 acres with Stream. New 12 Box stall barn fully equipped. Lighted riding ring.

1770 All Brick 6000 Sq. Ft. 80 x 35 Brick Barn. Pool. Half mile of river like creek. 65 acres.

1740 Hudson River Valley Dutch stone farmhouse. Center of 129 Private acres. Meticulous restoration including 7 fireplaces with beehive oven in kitchen. Nearly a mile of deep, rushing creek.

160 Acre country compound. River views. Total privacy. Early 1700 Main dwelling, 5 room guest cottage, 2 room studio building. Several barns and pool.

1730 Historic All Stone Manor House. Completely restored. 120 Acres. One Mile of rushing creek frontage. Tennis Court.



Early 1800 Colonial. A fine restoration has been done. 160 acres with great views. Owned by internationally known author.

Our primary goal is to give you a relaxed and realistic way to search for your place in the country - be it for sanity, serenity, security, investment or self. The reasons are your business. Ours is seeing that you have the expertise with which to make this step. We have been here all of our lives and enjoy what we do. Come spend some time with us - we listen and learn hopefully you will learn something from us.

CALL ANYTIME...

**Irving Price, President**
**HUDSON MICHAEL REALTY, INC.**
**554 Warren Street,**
**Hudson, New York 12534**
**(518) 828-1534**

# NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 315

BY MARY ANN MADDEN

JULES AND JIM—Brilliant: jewel and gem.

HANS BRINKER—Run of the mill.

THE MISFITS—Run of the Miller.

BRING ME THE HEAD OF ALFREDO GARCIA—Bring me the head of director Sam Peckinpah.

**Above, one-liners for ten-reelers. Competitors are invited to provide two brief smart-aleck comment/reviews of films listed for showing on TV.**

---

**Results of Competition 312,** in which you were asked for descriptions of two related names, each altered by a one-letter addition.

**Report:** The repleats—Christiaan Barnyard, Michael DeBakery; Muhammad Dali, Leon Sphinks; Menachem Beggin', Banwar Sadat; Gerald Fjord, Jimmy Cartier; Cher Guevara, Miao Tse Tung; The Clone Ranger, Tronto. Also: Geraldo Riviera; Chevy Chaste; Dustbin Hoffman; Down, Juan; Divan the Terrible; Utah Hagen; George Bernard Pshaw; Freud Astaire; Mickey Mousse. Plus Barbara Streisand and John Peters. Whose names were changed to protect the innocent.

**First Prizes of two-year subscriptions to "New York" to:**

BATHMAN and ROBING—hired couple who assist the rich during morning toilette.

*Jack Labow, NYC*

*sp. mention: Rosemarie Williamson, Basking Ridge, N.J.*

II, CLAUDIUS—nitwit son of Claudius I.

NEGRO—emperor who tap-danced while Rome burned.

*Maria Conti, Warwick, R.I.*

**Runner-up Prizes of one-year subscriptions to "New York" to:**

SYDNEY CARTOON—French kangaroo who died saying, "C'est-c'est-c'est tout, mes amis."

MAN-DAME DEFARGE — Fargian menagerie attraction.

*Stephen Gelb, Brooklyn*

BENNY GOODMANY—bandleader given to pill taking.

TOMMY DORESEY—bandleader famous for his rendition of "Johnny Three-Note."

*Anna Brennan, East Greenwich, R.I.*

**And Honorable Mention to:**

MOUNTY HALL—host of Canadian TV game show *Let's Make an Arrest.*

BERT CONVOY—long-haul truck driver who uses C.B. handle "Tattletale."

*Skip Livingston, Hopewell, N.J.*

ARCHIVE ANDREWS—comical teenage librarian.

JUNGHEAD—beanie-wearing Swiss analyst and extrovert.

*Sally Brown, NYC*

BOWTIE KUHN and PLETE ROZELLE—designers of men's sportswear.

*David Fields, Old Brookville, N.Y.*

LEN CARIBOU—the Yukon's leading actor.

SERGEANT PRESTONE—his all-weather, all-year guardian.

*Joel R. Crystal, Scarsdale, N.Y.*

PIUS PIX—official photographer, First Vatican Council.

PAUL VIP—honored guest, Second Vatican Council.

*Michael K. Bourdius, Bernardsville, N.J.*

FATTILA THE HUN—raider of Europe's refrigerators.

GENGHIS KOHAN—composer of "I'm a Yangtze Doodle Dandy."

*Edmund Conti, Summit, N.J.*

CYPRUS VANCE—first Greek Orthodox secretary of state.

JOHN FOSTER DULLEST—author of policy of massive reiteration.

*Lester Adelman, Brookline, Mass.*

WINSTON CHURCHFILL—England's principal minister, distinguished for the popularity of his sermons.

NEVILLE CHAMBERLATIN—his predecessor, retiring author of *Amo, Amas, Appeasement.*

*K. B. Robinson, NYC*

*sp. mention: G. Katz, Rutland, Vt.*

TWO TONY TONY GALENTO—prizefighter and award-winning star of Broadway hit *Redundancy.*

ROCKY GRAZPIANO—fighter and author of *Somebody Up There Likes Do Re Mi.*

*Linda Quirini, Greenville, R.I.*

MURRAY KEMPTOWN and GOODMAN RACE—turf writers for the Bronx *Home News.*

*Doris Fields, Old Brookville, N.Y.*

PÂTÉ DE FOIE GRASS—eighteenth-century Irish nobleman, convicted of smoking shamrocks.

L'EGGS BENEDICT—pantywaist prominent in Revolutionary War.

*Dan Molloy, Mountain Lakes, N.J.*

BETHEL WATERS—head of Hadassah, Seaside temple.

MARCO POLLO—globe-trotting restaurateur who introduced chicken fried rice to Venice.

*Frank Jacobs, NYC*

LASH LA RUDE—obnoxious cowboy movie star.

BUICK JONES—his chauffeur.

*Pericles Crystal, Scarsdale, N.Y.*

POLAR NEGRI—trainer of black bears.

FRANCIS X. BRUSHMAN—silent door-to-door salesman.

*David I. Warren, Chagrin Falls, Ohio*

LEGO TOLSTOY—writer and toy maker.

NIKOLAI GOOGOL—Russian census taker.

*L. Soth, Northfield, Minn.*

JOAN MIRRO—abstract painter specializing in decorative aluminum ware.

JUNAN GRIS—Chinese restaurateur in Madrid, renowned for drab interiors.

*Stephen Klain, NYC*

CHARLES DARWINE—postulator of the theory that man evolved from grapes.

GAOLILEO—physicist who studied gravity by dropping objects from the Tower of London.

*Barry Anderson, Washington, D.C.*

ANNA AND THEN KING OF SIAM—well-known transsexual governess and ruler.

THE KING AND IT—Anna's pupil and former potentate.

*Larry Laiken, Bayside, N.Y.*

GROOVER CLEVELAND—early jazz buff falsely accused of fathering an illegitimate child in Ohio.

JAMES KNOX POLKA—first president to legalize beer.

*R. Royce, Annapolis, Md.*

*sp. mention: Ilyse Mimoun, Brooklyn*

BABEL RUTH—towering home-run king and unintelligible interviewee.

LOUD GEHRIG—vocal ballplayer, later nicknamed "The Iron Hoarse."

*Ben Gottlieb, McLean, Va.*

LINGUS PAULING—physicist who won Nobel Prize for theory of Irish aerodynamics.

WILLIAM SHLOCKLEY—physicist who never won anything.

*Bill Wunder, Port Washington, N.Y.*

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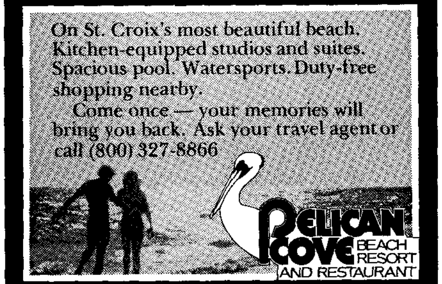
BEAUTIFUL MEMORIES WILL BRING YOU BACK



On St. Croix's most beautiful beach. Kitchen-equipped studios and suites. Spacious pool. Watersports. Duty-free shopping nearby.
Come once — your memories will bring you back. Ask your travel agent or call (800) 327-8866
PELICAN COVE BEACH RESORT AND RESTAURANT
St. Croix, U.S. Virgin Islands 00820
Managed by Hospitality Div., Helmsley-Spear

WATCH FOR US

Janet Gaynor and Frederic March are just two of the great stars to be seen on Manhattan Cable TV's spring classic film festival on Channel 10 beginning April 1.
take 10
Call now for installation.
MANHATTAN CABLE TV
OR 4-9100

KING CLEAR—acne medicine czar.
MOTHELLO—monster who destroys the garment district of Tokyo.
*Gary Levine, Merrick, N.Y.*

LOUDWIG VAN BEETHOVEN—Dolly Parton's accompanist.
*JOHANN SEBASTIAN BEACH—owner of Baltic resort popular with musicians.
*Mark Wolfson, Spring Valley, N.Y.*
**sp. mention: Ann Clifford, Brooklyn; Eric Hoving, Doylestown, Pa.*

ERRATO—muse mistakenly created by Zeus.
THE FATTES—in Greek mythology, the three goddesses of metabolism: Obesity, Polysacria, and Andiposity.
*Narda Richland, NYC*

**And some singles:**

JUAN PERSON—candidate on presidential slate in Argentina.
*Maxine B. Frosh, Sacramento, Calif.*

WALTZER MONDALE—popular vice-president.
*Eric Stevens, Newton, Mass.*

DOÑA SHULA — female rabbi, San Juan synagogue.
*Stewart Klein, NYC*

SLANTA ANITA—Hibernian toastmistress.
*Norton Bramesco, NYC*

PAUL BOCUSEX—French chef with ample side interests.
*Ben Patterson, San Diego, Calif.*

PAPAL DOC—Haitian Vatican physician.
*David Dehuff, Farmington, Conn.*

H.I.M.S. PINAFORE—transvestite British tar.
*Lisa Thompson, NYC*

BJORN BORGE—court jester.
*Anthony Gray, Closter, N.J.*

JACQUELINE KENNEDY ON ASSIST—independently wealthy welfare candidate.
*Florence Major, NYC*

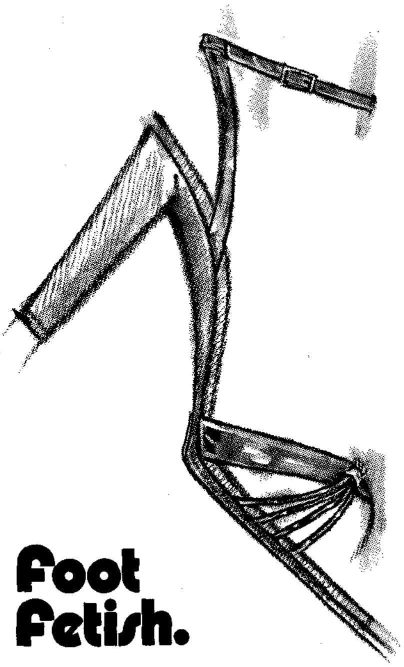
FIBBER MCGEEK—unreliable sideshow attraction.
*F. Nostrand, Sea Cliff, N.J.*

YVES EST LAURENT—teacher of self-awareness couture program.
*Douglas Braverman, East Meadow, N.Y.*

JOHANN SEBASTIAN BACHE—Wall Street baroquer.
*Jim Solomon, Laurel, Md.*
*sp. mention: L. R. Kelly, Lexington, Ky.*

CARTER'S BURDEN—brother Billy.
*Helen Foss, NYC*

**Contest Rules:** One entry only should be sent to Competition Number 315, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by April 14. Editor's decisions are final and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the issue of May 15. Out-of-town postmarks are given three days' grace. **Postcards, please.**



Foot Fetish.
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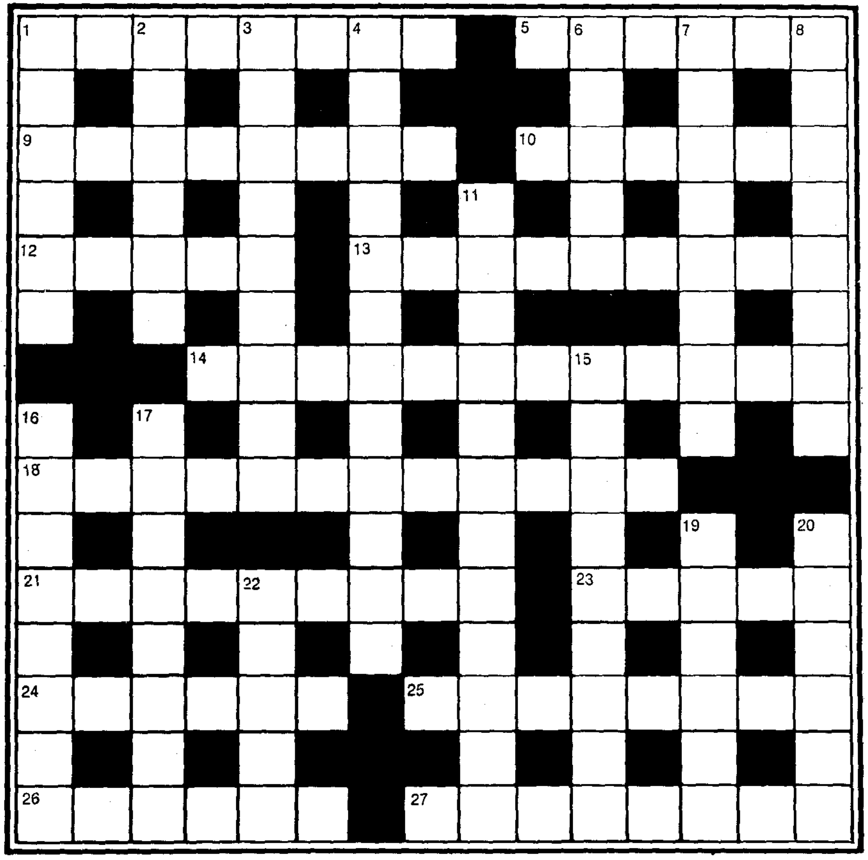
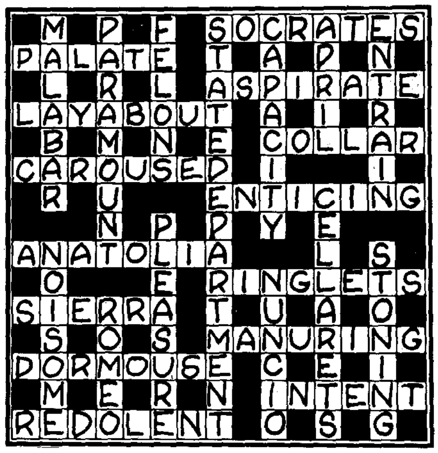
# WORLD'S MOST CHALLENGING CROSSWORD

FROM THE SUNDAY TIMES OF LONDON



**Solution to last issue's puzzle:**



## Clues

**ACROSS**

1 Call for a couple of weapons. (3, 5)

5 Comes to an end in the precincts. (6)

9 Sounds as if they pull ropes to work old-fashioned washing machines. (8)

10 Makes deduction in clothing for cold climate, one hears. (6)

12 A meagre attempt nevertheless contains elements for something major. (5)

13 Note a rite is different here, so determine the position. (9)

14 Choice of words in men leads to curses. (12)

18 Not in favour of Beethoven's sonata? Precisely the opposite! (12)

21 Is all-conquering when a spell of cricket happens. (9)

23 Happening to be the first lady and not heartless. (5)

24 Burning less in fires or vice-vera? (6)

25 Unusual test said to cause aversion. (8)

26 "Our —— roll from soul to soul" (Tennyson). (6)

27 Dusts ten out in college. (8)

**DOWN**

1 To engage in drawing. (6)

2 Supposes there's nothing on the trees. (6)

3 Provide illumination which is unimportant to the French politicians. (5, 4)

4 Not much to live on during the Lent period? (8, 4)

6 Short man in Russian? (5)

7 Lady sits on vermin on furniture! (8)

8 Puss seen in a state of indecision. (8)

11 Clothing with shared border. (7, 5)

15 Detect sir in a mess—divided. (9)

16 Song in the East for girl. (8)

17 Not many on it constitute a weakness! (8)

19 Character tangling ropes on the pole. (6)

20 Parents who don't start aren't the same people. (6)

22 To study this island is hard! (5)

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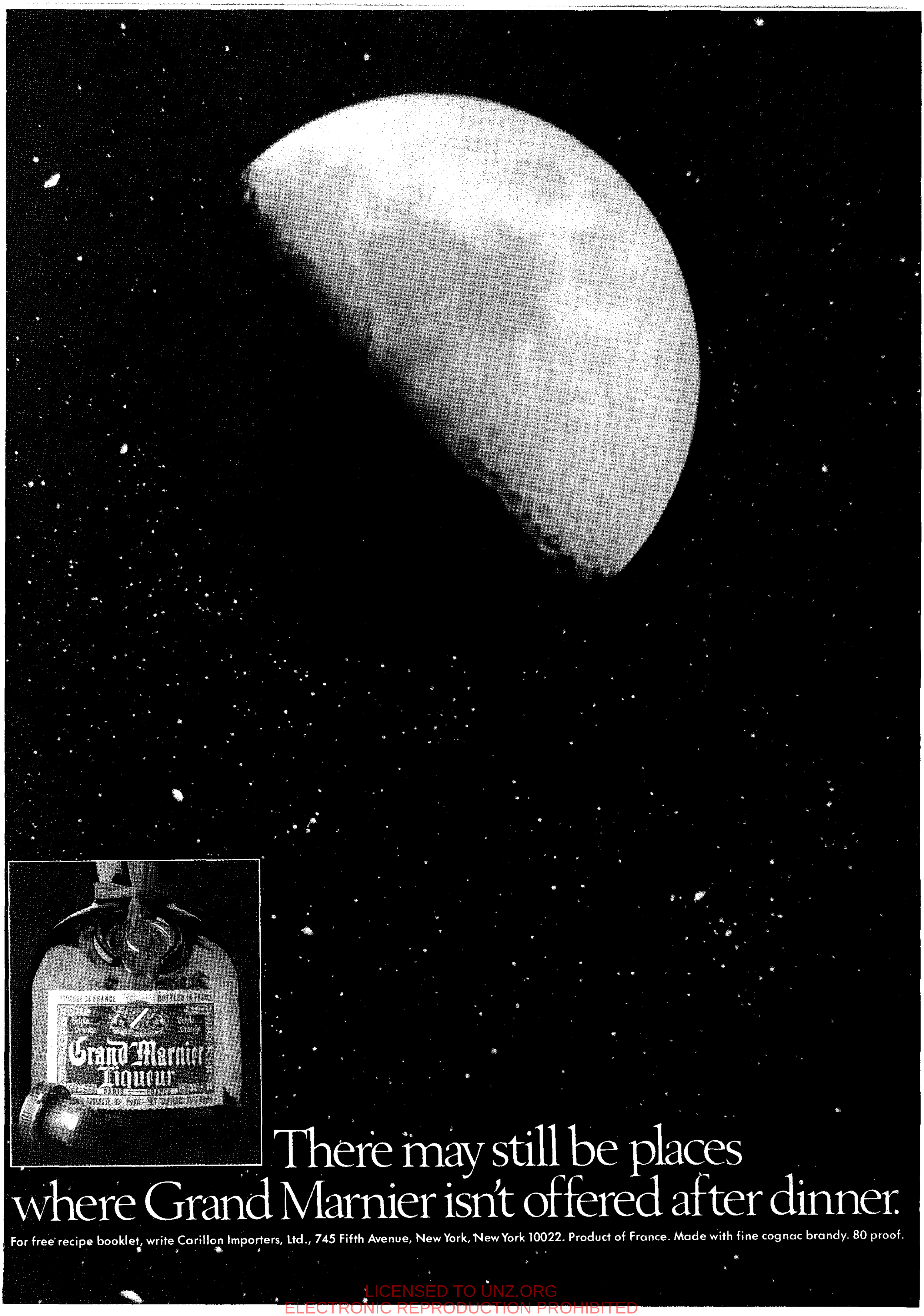
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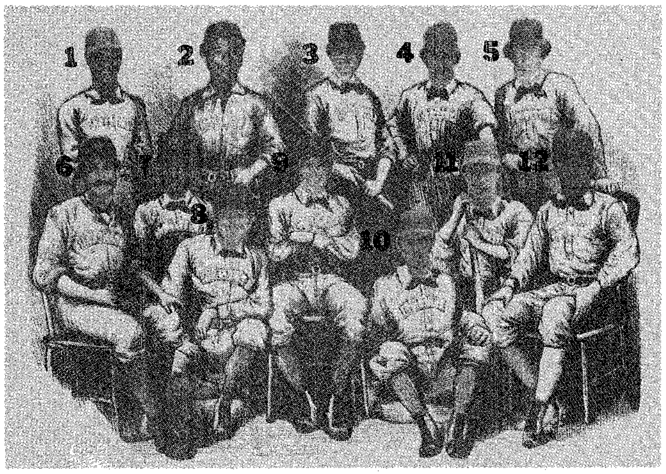
## Page of Lists / Christopher Cerf

# THE BEST TEAM M. DONALD GRANT COULD SELL

"...Had Grant not sold or traded off the following players, they might have won the World Series for the Mets..."

Culver Pictures



**The dream team:** *The champions that might have been.*

When the New York Yankees won the World Series last fall, sportswriters, noting that many of the team's stars had been acquired from other clubs or signed for seven-figure sums through the free-agent draft, branded the Yanks "the best team money could buy." While Yankees owner George M. Steinbrenner was assembling his world-championship club, however, M. Donald Grant, chairman of the board of the last-place Mets, was just as carefully selling and trading off a collection of players who, had they remained with his club, might have brought the ultimate victory to Shea. Consider the following all-star team of former Mets and dream about what not only might—but *should*—have been.

**1. Left field: Ken Singleton.** Switch-hitter Ken Singleton batted .328 for the Baltimore Orioles in 1977 (third-best in the American League), socked 24 home runs, and drove in 99 runs. Singleton played in New York until 1972, when he was traded to the Montreal Expos.

**2. Center field: Amos Otis.** One of baseball's premier defensive outfielders, "Famous Amos" (traded to the Kansas City Royals in 1969 for the long-since-departed Joe Foy) also managed to hit 17 homers and knock in 78 runs last season. Both figures would have led the Mets.

**3. Right field: Rusty Staub.** Staub hit 22 homers and batted in 100 runs last season. Unfortunately, Staub did that for the Detroit Tigers, to whom he was traded for Mickey Lolich in 1975. Lolich pitched one season for New York, lost 13 of his 21 decisions, and then retired.

**4. Third base: Dave Kingman.** The most powerful slugger in the game, Kingman was well on his way to a 50-home-run season in 1976 when he tore the ligaments of his left thumb diving for a pop fly. A year later, he was on his way to the San Diego Padres (in exchange for Bobby Valentine, who hit .133 in his first Met season). Admittedly, Kingman's fielding, especially at a position he has only infrequently played, would leave a lot to be desired. But defensive specialist Roy Staiger could have replaced him in the late innings—had he not been shipped off to the Yankees.

**5. Shortstop: Wayne Garrett.** Utility infielder "Rusty" Garrett, whom the Mets traded in 1976, had a fine season for the Montreal Expos in 1977, batting .270—almost 100 points higher than the .178 figure turned in by Met shortstop Bud Harrelson. In the meantime, Pepe Mangual, obtained by the Mets in return for Garrett, managed one hit (a single) during the entire 1977 major-league campaign.

**6. Second base: Felix Millan.** Felix Millan began the 1977 season with the reputation of being one of the most consistent clutch hitters in the game: In four previous years with the Mets he had a combined batting average of .277. Felix Millan *ended* the 1977 season with a one-way ticket to Japan, where he'll spend 1978 as second baseman for the Taiyo Whales.

**7. First base: John Milner.** Nicknamed "The Hammer," John Milner shared the Mets' home-run lead last season and finished second in runs batted in. So no one was too surprised when a post-season four-team trade sent him to the Pittsburgh Pirates.

**8. Catcher: Jerry Grote.** Jerry Grote was unquestionably the finest catcher—both offensively and defensively—in Met history. The team's management talked him out of retiring last season, then shuttled him off to Los Angeles to make room for the younger John Stearns. Grote responded by outhitting Stearns by seventeen points and making two brilliant defensive plays in the World Series.

**9. Pitcher: Tom Seaver.** As potent as the day-to-day lineup of former Mets might appear, it pales in comparison to the pitching staff that M. Donald Grant would possess today, had he not dismantled it over the past few seasons. The dean of that staff would, of course, have been Tom Seaver. New York fans called Seaver "the franchise"—they did, that is, until last June 15, when Grant, labeling the right-hander an "ingrate," packed him off to Cincinnati, where he completed a typically splendid season: 21 wins, six losses, and a 2.59 earned-run average.

**10. Pitcher: Nolan Ryan.** The pitcher with the best strikeouts-per-inning ratio in major-league history, Ryan won nineteen games and fanned a league-leading 341 batters for California last season. He has pitched an all-time-record-tying total of four no-hitters since the Angels acquired him from the Mets in 1972 in exchange for third baseman Jim Fregosi. Remember Jim Fregosi?

**11. Pitcher: Jon Matlack.** Called by many experts the best left-hander in the National League, Matlack had an off season for the Mets in 1977. Grant, apparently eager to keep the same thing from happening in 1978, sent the 1972 Rookie of the Year to the Texas Rangers.

**12. Pitcher: Tug McGraw.** McGraw's rallying cry, "Ya gotta believe!" carried the Mets to a National League pennant in 1973. It also carried him to Philadelphia, where, in 1977, he appeared in 45 games, won seven of his ten decisions, saved 9 more games, and boasted a 2.62 earned-run average.

M. Donald Grant, ya shoulda believed. ▬

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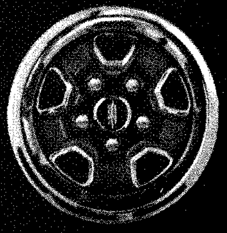

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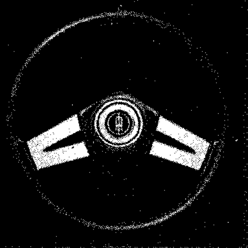

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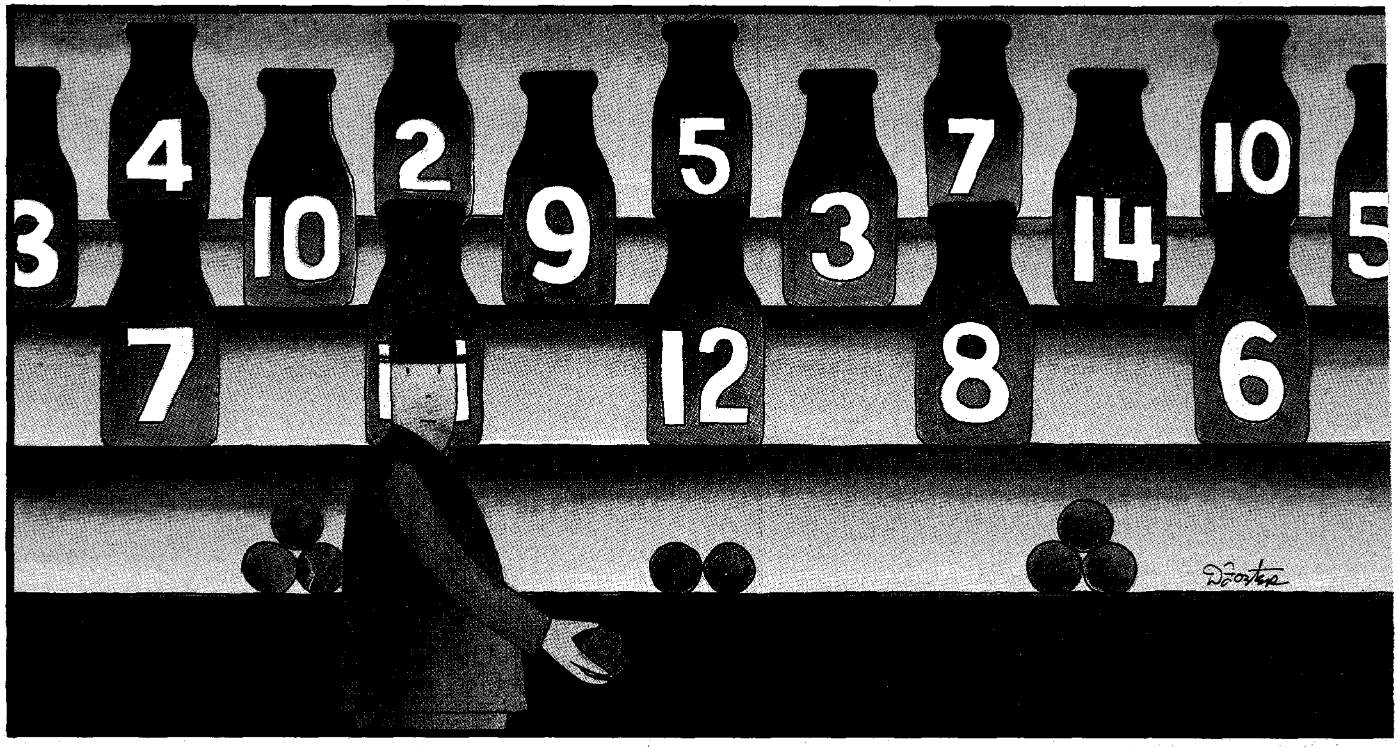
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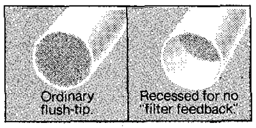
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Recessed for no "filter feedback."

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Kings
12 mg
100's

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